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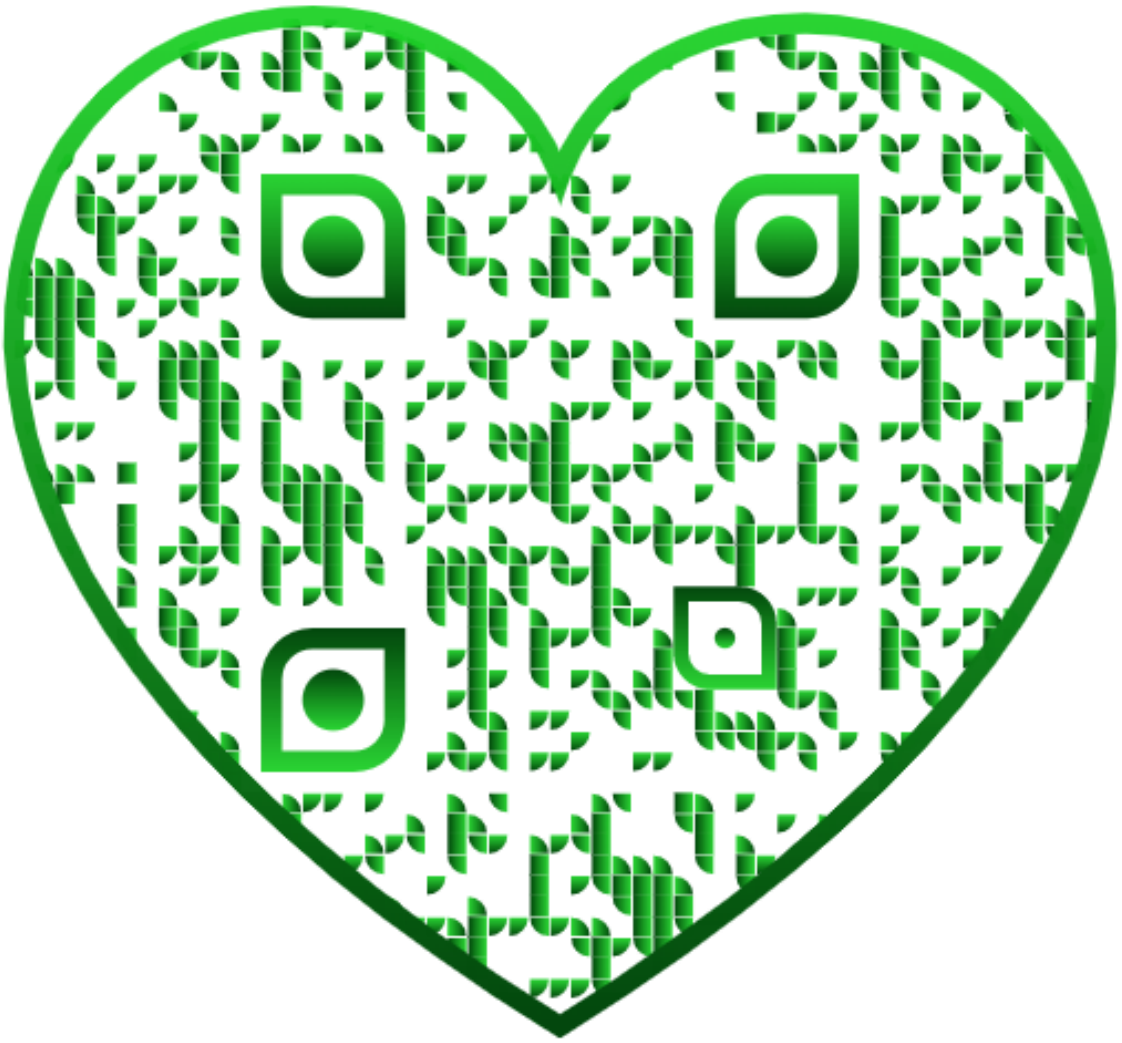

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ALL HOPE HAS RETURNED! YAY!

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IF THIS PIC WAS SCRATCH AND SNIFF, IT'D SMELL LIKE VOMIT AND POO

HELLO, READERS. Here I am hanging out with some crocodiles on my holiday in Barcelona last week. No real relevance to this week's issue, I admit. But if you had a picture of yourself hanging out with crocodiles, you'd want to share it with people, right?

Anyway, I was pleased to find none of the Kerrang! team had burned down the office in my absence these last two weeks. Or that Deputy Editor George Garner hadn't gone rogue and put his favourite band, Pearl Jam, on the cover. And speaking of covers, this week we've raided Fall Out Boy and a load of other rockstars' lyric books, and inside we present to you the secrets behind the words that changed your life. I think you'll agree, it makes for fascinating reading. Enjoy!

Enjoy the issue, and see you later 'gators! HAHAHAHAHA. Oh.

James
Editor

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COVER PHOTOS: LISA JOHNSON, PAUL HARRIES

NEWS

Slipknot in 2014 (*top row, from left*): New bassist, Sid Wilson, Mick Thomson, Corey Taylor, Jim Root, Chris Fehn, Shawn Crahan (*bottom row, from left*): Craig Jones, new drummer

"THIS IS ABOUT PAUL. HE WAS OUR HEART..."
COREY TAYLOR

WORDS: ELEANOR GOODMAN

Slipknot

DEATH! DISASTER! AND DEFIANCE!

TO CELEBRATE THE ANNOUNCEMENT OF THEIR UK SHOWS, WE ASKED COREY TAYLOR TO TAKE US INSIDE HIS BAND'S NEW ALBUM, FEATURING THE SONGS THEY'LL BE PLAYING...

It's been a long time coming. And in the years that have passed between last album All Hope Is Gone (2008) and the imminent .5: The Gray Chapter, Slipknot have been through some of the toughest moments of their career – laying their friend and bassist Paul Gray to rest and parting ways with drummer Joey Jordison.

There were times when, to Slipknot's desperate and adoring Maggots on the outside, it looked as if the band might crumble. A lesser band would have. But with their first UK tour in half a decade announced in this issue, and a new record – described by frontman Corey Taylor as "the story of the last four years" – just days away, K! sat down with Slipknot's vocalist to crawl under the skin of their comeback, blow by bloody blow...

1. XIX

COREY: "It's pronounced 'XX', but it's supposed to represent a couple of different things. It's the 19th year of the band's existence, and it's also a metaphor for stage two, because track one on the Iowa album was (515), and this is XIX, so in Roman numerals it's almost like a double of that. So it represents the new start and seeing where the road leads to. Lyrically, it's really about getting back up on your feet after getting smashed in the mouth, basically. It's just kind of the start of, you know, what would become to me the second stage of the band's career."

2. Sarcastrophe

COREY: "Sarcastrophe is the war cry. To me, I hear the song and I see us – and not to be weird – but charging down the hill towards the doubters, the naysayers, the people who might have thought that this band was down and out. It's us just saying, 'Nope – just when you thought you had us figured out, we threw you for another loop, so here we come again, and you'd better prepare yourselves...' The lyric '*We are kill gods*' basically means that we destroy everything in our path that tries to bring us down, and this band is fairly notorious for rewriting its own history. We kill the images behind us and recreate them going forward."

3. AOV

COREY: "AOV stands for 'Approaching Original Violence'. The album as a whole is the story of the last four years for this band, so AOV is basically about looking at each other and dealing with a lot of the issues that we've had, to try to bury those hatchets, so we can get back up on our feet. Because you can't stand together until you figure out what the issue is. You have to get on the same page to be able to move forward – it's just really about finding a way to stand on that common ground and not only stand on it, but take that territory back and guard it as your own."

4. The Devil In I

COREY: "The Devil In I is one of the, I'd say, three songs that really represent the war inside us individually, dealing with the depression that came after losing Paul, dealing with the anger, the guilt... just trying to get our hands around the grief process, basically, and realising that we have to let ourselves feel these feelings before we can move forward, and The Devil In I represents looking at that selfishness in the mirror and saying, 'Okay, I have to let myself feel this before I can go any further.'"

5. Killpop

COREY: "Metaphorically speaking, the lyrics are about not only the band itself but the music industry as a whole, because it has been quite a while since we've been here, and things have changed dramatically – not only since All Hope Is Gone, but since we lost Paul. It's basically trying to deal with this love-hate situation that we have, with not only the business side of it, but just the way that the game is played. We're great students of the game, but at the same time it's like there are so many people who want to take advantage of the fact that people pour their hearts into this industry, and their love and creativity into the music, and they try to take advantage of that. This is us trying to make peace with the evils that can come with that. The vultures are definitely circling the meat half the time."

6. Skeptic

COREY: "This is definitely about Paul, absolutely. And it's a song about the kind of person that Paul was, just his love for not only music in general, but for this band, and just how amazing a personality he was. And the name Skeptic refers to the fact that when everything was down and out, when everyone would be in the dumps and negative, or just feeling like nothing could get done, he would be the guy who was completely sceptical of all the odds against us. He'd just be like, 'Screw that, we're gonna do this, and we're gonna do it amazingly.' He was the beating heart of it, and this song is a celebration of who he was."

7. Lech

COREY: "Lech is one of the other tunes talking about that guilt in your gut, and just taking a look at yourself, and basically beating yourself up for having these very human feelings. In the grief process you can get angry at yourself, and you can also get angry at the person that you lost – this person that you loved so much – and when you lose them you get really angry, whether it's about their choices or the fact that you couldn't help them, and there's a certain amount of survivor's guilt that comes with that. Why is he gone and not me? It's an amalgam of just outrageous, just insane grief that really drives you into a bunch of different crazy positions, and Lech is about that. And Lech refers to the word 'lecherous'. It makes you feel like you're a bad person, and you have to fight your way through that, and it's a long process, but once you come out the other side of it you feel a lot better for it."

8. Goodbye

COREY: "Goodbye is actually a song that refers to the day that we lost Paul, and the mood, or the scene, is basically set where the whole band was sitting in my house, and we were all so numb and so destroyed that we were just looking at each other, going, 'Fuck? What now? What just happened?' The closest thing that I can even compare it to is if you were standing next to a bomb, and it goes off, and you're not physically hurt, but there's such a bombastic repercussion that happens with that, that you're just thrown for a loop, and that's what that song is. It's a piece of getting back together and hoping that we can all stand as one, and try to find some hope in one of the darkest days of this band's career."

9. Nomadic

COREY: "Nomadic is the other side of that – that's when the anger starts up. And it's almost like if Goodbye is slowly getting to your feet, Nomadic is the sprint that happens once you do get to your feet. And there's almost a misogynistic kind of vibe to it, where it's like men shouldn't cry, or are afraid to show their true feelings, and this is the gnarly, aggressive repercussions of trying to hold it in, and standing out and trying to put on a sense of bravado when inside you're really just sinking fast in the quicksand."

"WE FOUND HOPE IN OUR DARKEST DAYS"
COREY TAYLOR

10. The One That Kills The Least

COREY: "That song is a moment of melancholy, where you're looking at all the problems in your life, and you're trying to put everything in perspective, and you realise that the decisions you make can come back to haunt you, because of something like, in our case, losing Paul. The choices that you make are really starting to affect everything around you, and it comes down to the point where the one that kills the least still kills us all. Where every action has an equal and opposite reaction, so it's really about dealing with the negative side effects of your choices in the grief process."

11. Custer

COREY: "Again, this is focusing that anger towards the outside world – the people who on one hand want to make us martyrs, but at the same time want to make us bastards. And metaphorically it's about charging into our last stand, and it's basically saying, 'You know what? Just when you think you've written our history, we're going to rewrite it again, and basically show you that we can take all the abuse that you put out there, and we're not going to lose a step, we're not going to lose an inch, we're not going to lose any ground – we're going to keep coming.'"

12. Be Prepared For Hell

COREY: "This is hard, because it's a song that Clown wrote, not only musically but lyrically, and that's him singing it. What I get from it is the expectations that come in your mind when you're dealt such a heavy blow, like losing Paul. The lyrics go, '*Be prepared for Hell, and I say oh well / Just tell me when I can open my eyes and realise I've died*'. So you may look like you're together, but you're not. On the inside, you're really starting to deteriorate, so it's the perfect set-up for what is the next song…"

13. The Negative One

COREY: "This is the third song that really deals with the inner turmoil. And I know there's a misconception out there that it's about Joey, and it's just not. And I know people are very adamant in their opinion about it, and it's just not. It's about trying to make sense of the whole ordeal, and the thing that I realised while writing these lyrics was that Paul's death made me see what I was taking for granted, and that I was spending a lot of energy on selfish needs. I had the choice between the negative me, or who I wanted to be. And I guess if one good thing came from a tragedy like this, it's that I was able to put everything in perspective and realise that I took this band and this life for granted."

14. If Rain Is What You Want

COREY: "This is the melancholy look at how people wanted us to deal with Paul's death, and listening to that song I see us on a stage, just in silence, and millions of people looking at us with ideas of how we should grieve already set in their minds, and maybe that's completely opposite with how we were trying to deal with it, and lyrically it's us saying, 'Look, we're the only ones that really understand what we're going through. You can expect us to break down and cry, but at some point we have to stand back up.'"

.5: THE GRAY CHAPTER IS RELEASED OCTOBER 20 VIA ROADRUNNER. SEE THE GIG GUIDE FOR TOUR DATES

THE FIRST FOUR CHAPTERS

WE TAKE A LOOK BACK AT THE JOURNEY THAT SLIPKNOT TOOK TO REACH .5: THE GRAY CHAPTER. HERE'S WHAT KERRANG! SAID…

SLIPKNOT
KKKKK

The incendiary record that started it all. When it was released in '99, we called it '*the* essential new sound', describing Corey's vocals as like having a broken pint glass held against your throat by the town psychopath. You can't kill them 'cause they're already dead…

IOWA
KKKKK

'You get the impression that this album is built to last,' we commented in 2001, upon the release of another 5K smasher from the Iowans. We weren't wrong. Thirteen years later, and the album's 'soundscape of demonic laughter, creaks and serial killer lyrics' still ranks as one of the band's finest achievements.

VOL.3: (THE SUBLIMINAL VERSES)
KKKKK

'The most musically intense, creatively inspired and downright astonishing thing that the 18-legged chaos machine have produced to date, Vol.3… is, quite simply, a masterpiece.' Clearly, we liked it. And with singles including Duality and Before I Forget, it's easy to see why we fell for the band's 2004 effort.

Corey Taylor: new mask, new music

ALL HOPE IS GONE

KKKK

2008. That's the last time we got a new Slipknot record – a record that took the band into more melodic territory. We noted that the change of pace, contrasted against the more visceral material on offer, acted as 'light and shade, adding definition between the raging fury'. We also called Psychosocial the band's new anthem-in-waiting. What's due to be the new album's Psychosocial? Time will tell…

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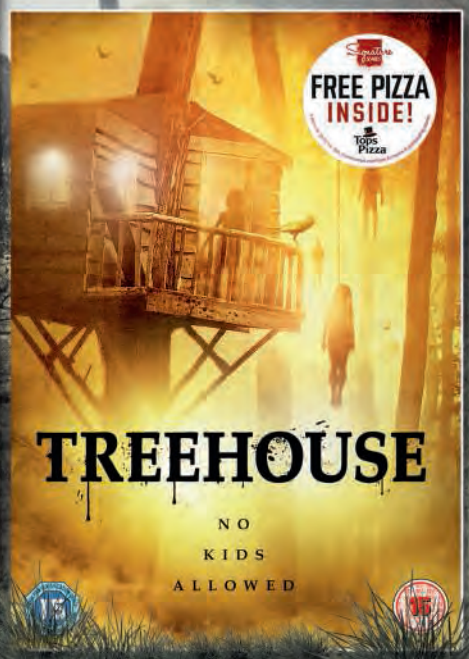
SHOCKS AND SCREAMS THIS HALLOWEEN



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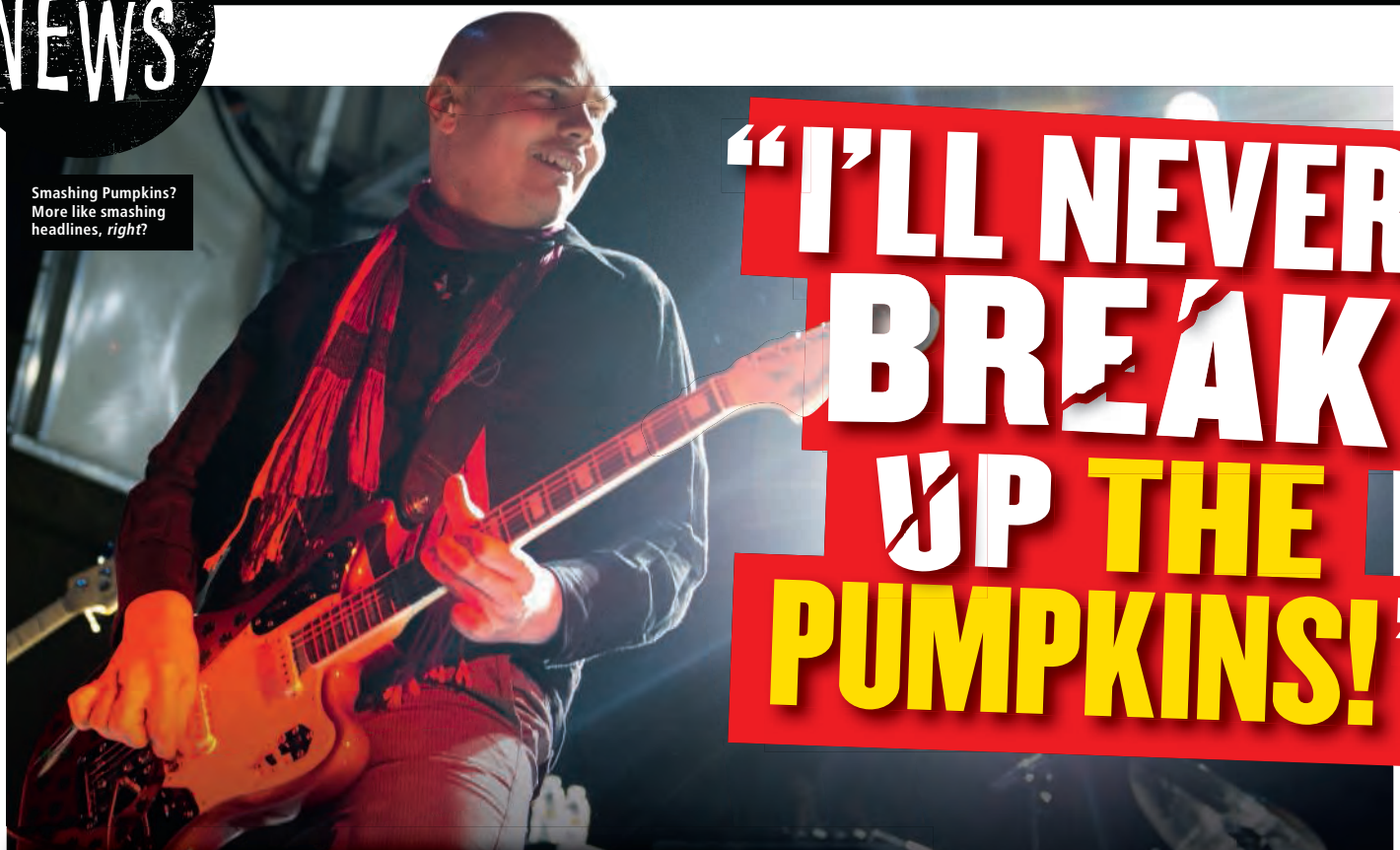


Smashing Pumpkins? More like smashing headlines, *right*?

"I'LL NEVER BREAK UP THE PUMPKINS!"

SMASHING PUMPKINS FRONTMAN BILLY CORGAN SETS THE RECORD STRAIGHT ON BREAK-UPS, ADORE AND THE NEW ALBUM!

Talk about dropping the bomb. Last month, Billy Corgan – commander-in-chief of alt.rock titans Smashing Pumpkins – reportedly delivered the 'news' that he was considering dismantling the band after 26 years, one reunion and eight studio albums.

"I'm either going to bail on this ship for good, like 'I'm done,' or I'm going to have a new ship to sail on," he said.

Thankfully, there was a sweet tinge to the dramatic headlines. The Pumpkins, claimed Billy, were set to release two new studio albums in the space of a year: Monuments To An Elegy would come first, and Day For Night would follow several months later. But as the frontman now reveals exclusively to Kerrang!, some of his recent statements aren't as black and white as those gloomy reports would suggest…

SO, WHAT'S THE STORY BEHIND SMASHING PUMPKINS SPLITTING UP IN A BLAZE OF DOUBLE-ALBUM GLORY?
"As far I'm concerned, me and the Pumpkins are married until the day I die. I can still write a good song. I'm still capable of causing trouble!"

WHAT'S THE STATE OF PLAY WITH THE TWO NEW RECORDS?
"Monuments… is finished and will be out December 9, and we're just starting Day For Night. The idea is for the records to be no further than nine months apart."

WHY MAKE TWO RECORDS SO CLOSE?
"I wanted to do something with some substance, but I thought the idea of doing a larger work would get lost in the ether. I don't feel like waiting 20 years for people to come back around to it, so splitting [the songs] apart seemed an interesting way to tell two different stories that go together."

SO HOW'S MONUMENTS… SOUNDING?
"It's very much a guitar record. It all goes together – my voice, the guitars, the big moments. Everybody has their thing and that's *our* thing. There are only nine songs… some rock songs, some ballads, pretty typical to what I would do."

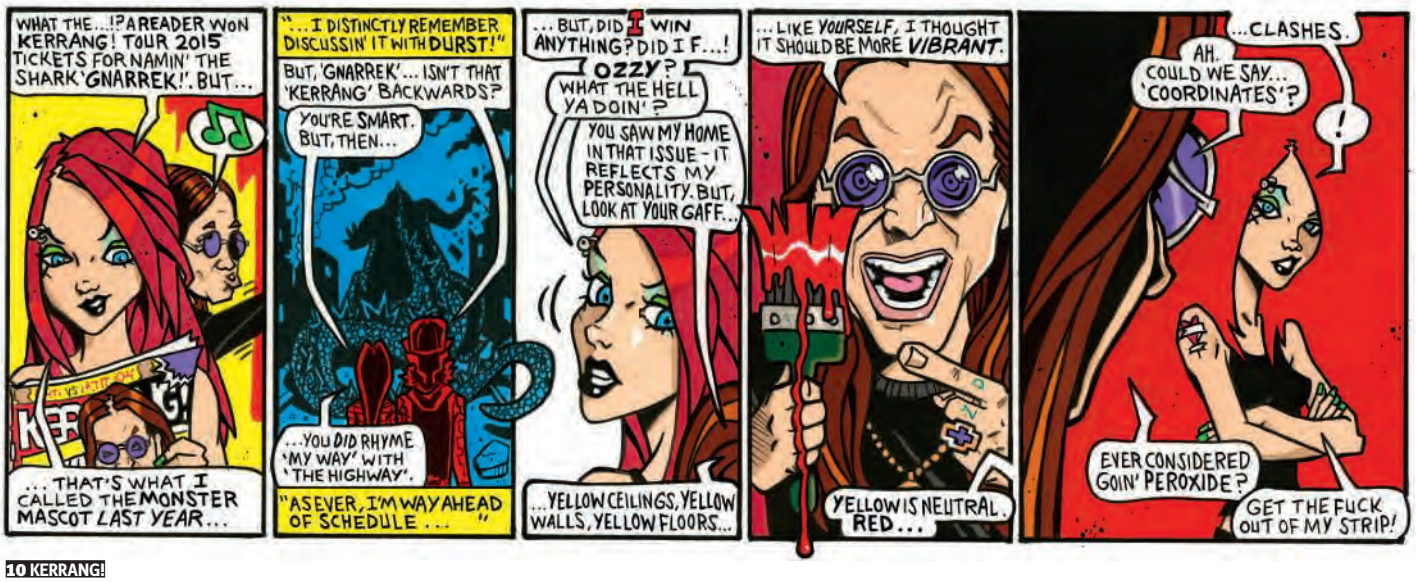
YOUR 1998 ALBUM ADORE IS ALSO BEING RERELEASED. HOW DO YOU FEEL ABOUT IT?
"It's going to be six CDs and a DVD – I feel really excited about this reissue in particular, as it does the best job of explaining the story of the record. At the time I was very caught up in how to produce it, because it was [the meeting ground] of folk and electronica, which nobody was doing… I went way out of my depth!"

ADORE IS RERELEASED ON OCTOBER 6. MONUMENTS TO AN ELEGY IS DUE DECEMBER 9

WORDS: MATT ALLEN PHOTO: CARRIE DAVENPORT

PANDORA by Ray Zell

Rayzell.com



IN THIS MOMENT
Black Widow
FEATURING THE SINGLE
'SICK LIKE ME'
Pre-order on
iTunes

Life of AGONY

You send in your dilemmas, *the stars* dish out advice

This week, Matt Davies-Kreye, Funeral For A Friend

Dear Matt,

I really want to learn to spin-kick like the guys I see at hardcore shows, but I feel stupid practising – any advice?
Shelley, Watford

Matt says: "You *should* feel stupid practising it, because it's a stupid move, but as long as you acknowledge that, just have fun with it! With six cats and two rabbits around the house, I'm spin-kicking all the time – it keeps everyone in check! No, I'm a fan of people expressing themselves how they want to at shows, as long as they're mindful!"

Dear Matt,

I fell over in the mosh-pit at a show recently and got all bruised, and now my parents won't let me go to shows without my dad chaperoning. How can I convince them I'll be okay without him there?
Jasmine, Swansea

Matt says: "The thing is, you're going to come away with bruises if you're in the pit. People look after each other, though! My parents were pretty open-minded about it – but then I once put my dad in the position where he was in a circle-pit and he broke his finger…"

Dear Matt,

My bandmates want to cover One Direction because they think it'd be funny, but I think it's a terrible idea. Can you please be the voice of reason?
Eddie, Chelmsford

Matt says: "If you don't want to be in a position where your bandmates want to cover One Direction, quit the band. Start another with a bunch of guys who *don't* want to cover One Direction and you'll be in a much better place! We've never done cheesy covers!"

"My dad broke his finger in a circle-pit!"

COMING SOON!
- Benji Webbe!
- Nergal!
- Lzzy Hale!

Send in your dilemmas to Feedback@kerrang.com!

WORDS: DAN SLESSOR

THE K!ALENDAR'S BACK!

THE KERRANG! CALENDAR RETURNS! AND HERE'S YOUR CHANCE TO GET YOUR BIRTHDAY MESSAGE IN IT…

"WE'RE IN next year's K! Calendar," explains Don Broco frontman and Kerrang! Tour 2015 headliner Rob Damiani. "And you can be, too!"

That's right – you can get your birthday printed in there for all to see. But how? "Well, all you've got to do is complete the quiz below and mail it in," says Rob. "We'll pick one winner for each month of the calendar. But there's a catch! You only stand a chance if you get all the date-based answers right!"

For your chance to win, get scribbling below!

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Dear Kerrang!,

I'd very much like to have my birthday celebrated by the entire world and have a very special, devil-horn-throwing message printed in my honour in the Kerrang! Calendar 2015!

MY NAME IS……

AND MY BIRTHDAY IS……

HERE ARE MY ANSWERS:

WHAT DATE IS WE ARE THE IN CROWD FRONTWOMAN TAY JARDINE'S BIRTHDAY?
……

WHAT DATE IS FOO FIGHTERS' NEW ALBUM DUE TO BE RELEASED IN THE UK?
……

ON WHAT DATE WERE THE RELENTLESS KERRANG! AWARDS 2014 HELD?
……

WHAT DATE IS THE FRIDAY OF NEXT YEAR'S DOWNLOAD FESTIVAL WEEKEND?
……

ON WHAT DATE WAS KERRANG! MAGAZINE FIRST PUBLISHED?
……

WHAT DATE IS METALLICA FRONTMAN JAMES HETFIELD'S BIRTHDAY?
……

WHAT DATE WAS GREEN DAY'S AMERICAN IDIOT RELEASED IN THE UK?
……

WHAT'S THE DATE OF THE FIRST SHOW OF NEXT YEAR'S KERRANG! TOUR?
……

WHAT DATE DID MY CHEMICAL ROMANCE ANNOUNCE THAT THEY HAD SPLIT UP?
……

AND FINALLY, WHAT DAY OF THE WEEK, EVERY WEEK, IS KERRANG! DAY?
……

CALENDAR ON SALE DECEMBER 3!

THE BORING STUFF: please fill in the form on the left and send it to the following address by Friday, October 24. One winner for each month will be selected at random. Incomplete entries will not be accepted. K! Calendar Comp, Kerrang!, Endeavour House, 189 Shaftesbury Avenue, London, WC2H 8JG

PREPARE FOR HELL

MONDAY 20 OCTOBER

FRESH BLOOD

ROCK'S BREAKING BANDS BY JENNYFER J. WALKER

(*From left*): Eric Frazier (*drums*), Andrew Murphy (*guitar*), Mikey Carvajal (*vocals*) and Chris Doot (*bass*)

ISLANDER

MEET THE SOUTH CAROLINA QUARTET MAKING WAVES (AND RUNNING FROM THEM)

UM, GUYS. THERE'S A TIDAL WAVE COMING FOR US. TELL US EVERYTHING WE NEED TO KNOW BEFORE WE GET SOAKED...

While it would be cool to think we captured Mother Nature kicking arse, the wave was actually a prop. You can imagine what a ball-ache it was getting it into a van and then to stay still during the shoot. So what's with all the water, then? "We have a song called New Wave about the end of the world being a new beginning," explains bone-dry Islander frontman Mikey Carvajal. See? He didn't even mention getting wet.

NICE ONE. SO THE BAND'S NAME RELATES TO THEM LIVING ON AN ISLAND, RIGHT?

Nope. They hail from South Carolina and their name actually has nothing to do with water at all. "We figured all band names were dumb so we just needed to pick something," says Mikey. "Our guitarist, Andrew, saw a coaster for Islander IPA [beer]. So Islander doesn't mean anything other than we just needed a band name!"

OH, RIGHT. TELL US ABOUT THEIR ALBUM VIOLENCE & DESTRUCTION. SOUNDS CHIRPY...

Well, their debut album will tick all the boxes of anyone who likes their rock scattered somewhere between Deftones and Rage Against The Machine. Because, according to Mikey, it's bursting

> "ROCK MUSIC ISN'T SUPPOSED TO BE PERFECT"

with themes like "the end of the world, love and pain".

WHERE DOES A SONG CALLED COCONUT DRACULA FIT INTO ALL THAT, THEN?

Sounds like an exotic yoghurt for vampires or something, doesn't it? "One night, my Uncle Rey was speaking Spanish and it sounded as though he said 'Coconut Dracula,'" Mikey explains. "I came up with a story about how Count Dracula finds a coconut on the ground and takes a bite of it. He realises that there's beauty and sweetness in the world. He has so much joy in his life and doesn't desire to be evil anymore. It's a really beautiful story." Yes it is, mate. Hang on, are you *crying*?

SHUT UP, YOU'RE THE ONE WHO'S CRYING. WHAT MAKES ISLANDER STAND OUT FROM THE PACK, THEN?

Well, the fact we've given them a page and hired a tidal wave tells you that they're worthy of your attention. But we'll leave it to Mikey to drive the band's point home, like some sort of rock cabbie. "We just do what we do and don't concern ourselves with what the masses are doing," he says. "We've noticed a terrible trend in rock music, however; bands are using backing tracks to the point of pretending to play guitar. Rock music isn't supposed to be perfect. It's supposed to be real." You can download Islander's very real music at Kerrang.com now. Quick! Before your computer gets waterlogged.

WHAT YOU NEED TO KNOW!

FOR FANS OF: Deftones, Glassjaw.
HEAR: Coconut Dracula, which you can download free at Kerrang.com.
CHECK OUT: The creepy video for Coconut Dracula on YouTube.
MORE INFO: Facebook.com/weareislander
DON'T MISS: Islander and more killer new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio, and Kerrang! TV's #freshbloodfridays on Sky 368, Virgin 342 and Freesat 524.

HEAR THEM NOW ON KERRANG.COM

WORDS: SIMON YOUNG PHOTO: ANDREW LIPOVSKY RETOUCHING: JOSIAH MOORE

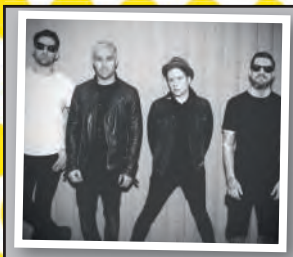
Slipknot

NEW ALBUM

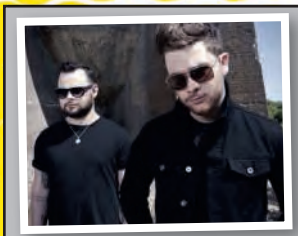
AVAILABLE MONDAY 20 OCTOBER

THE OFFICIAL KERRANG! ROCK CHART

WHAT ARE THE BIGGEST SONGS IN ROCK THIS WEEK? LET'S CONSULT THE OFFICIAL CHART…



CENTURIES
FALL OUT BOY
Since Pete Wentz is presenting this very lyrics issue, it's only right that Fall Out Boy are top of the Rock Chart. With this track that has lyrics… lots of lyrics. Good ones, too.



COME ON OVER
ROYAL BLOOD
For god's sake, Royal Blood! How many times do we have to tell you we're washing our hair? What's that? You're making potato Smiles for tea? We might be free after all.

EMILY
LOWER THAN ATLANTIS
It's a new entry from Mike Duce with a song about a dog called Emily. A dog with a human name? We are not having that, Mike. Change her name to Cuddles immediately.

THROUGH THE LOOKING GLASS
SLEEPWAVE
Spencer Chamberlain really needs to get with the times if he's still using a magnifying glass. You know there's these things called glasses, Spence?

No.	WEEKS ON CHART	HIGHEST POSITION	ARTIST	TITLE	LABEL
1	3	1	FALL OUT BOY	Centuries	ISLAND
2	5	2	MARMOZETS	Born Young And Free	ROADRUNNER
3	6	3	YOUNG GUNS	I Want Out	VIRGIN EMI
4	3	2	ASKING ALEXANDRIA	Moving On	SUMERIAN
5	9	2	LINKIN PARK	Final Masquerade	WARNER BROS.
6	11	1	YOU ME AT SIX	Room To Breathe	BMG
7	3	7	MALLORY KNOX	Shout At The Moon	SONY
8	21	2	ROYAL BLOOD	Come On Over	WARNER BROS.
9	7	2	LOWER THAN ATLANTIS	English Kids In America	EASY LIFE/SONY RED
10	2	10	BLITZ KIDS	Perfect	RED BULL RECORDS
11	5	6	GERARD WAY	No Shows	REPRISE
12	12	1	MALLORY KNOX	Ghost In The Mirror	SONY
13	1	13	LOWER THAN ATLANTIS	Emily	EASY LIFE/SONY RED
14	5	6	SLEEPWAVE	Through The Looking Glass	EPITAPH
15	13	6	A DAY TO REMEMBER	End Of Me	ADTR RECORDS
16	3	12	MODERN BASEBALL	Your Graduation	RUN FOR COVER
17	9	8	NECK DEEP	Losing Teeth	HOPELESS
18	12	1	TWIN ATLANTIC	Brothers And Sisters	RED BULL RECORDS
19	13	3	LONELY THE BRAVE	Backroads	HASSLE
20	17	1	LOWER THAN ATLANTIS	Here We Go	EASY LIFE/SONY RED

SEE/HEAR THE OFFICIAL KERRANG! ROCK CHART!

The Official Kerrang! Rock Chart is made up of airplay across Kerrang! Radio, Kerrang! TV and specialist rock stations. The show airs on K! Radio every Saturday at 12:30pm with Dan Hudson, and also on K! TV Thursdays at 5pm and Saturdays at 6pm. Tune in and listen up!

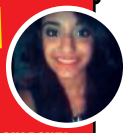
KERRANG! TV

KERRANG! RADIO

CHART ATTACK!

IN 5… 4… 3… 2… 1…

READERS' CHART



BY CHANDNI SEMBHI, LONDON

1 **FALL OUT BOY, SUGAR, WE'RE GOIN DOWN**
"After FOB released Centuries, I went back and revisited their old stuff. Patrick's unintelligible singing makes this track interesting, but also really good."

2 **GERARD WAY, NO SHOWS**
"This Britpop-influenced song is a massive change from Gerard's work with MCR, but it's really catchy."

3 **LINKIN PARK, THE MESSENGER**
"Having just been introduced to Linkin Park by a friend – I'm aware I'm late on this bandwagon – this immediately became a favourite. It's a great closer to a great album."

4 **YOU ME AT SIX, LIVED A LIE**
"This song is one of those tracks that will cheer you up immediately when you hear it. I think it's the drums!"

5 **GREEN DAY, JESUS OF SUBURBIA**
"This is just nine minutes and eight seconds of amazing music."

ROCKSTAR CHART

BY BECCA MACINTYRE, MARMOZETS

1 **PLAGUE VENDOR, BLACK SAP SCRIPTURES**
"We became friends with Plague Vendor on Warped Tour and the lead singer's my boyfriend, so I'd better mention them. Even if he wasn't, though, their music blows me away."

2 **THE VINES, METAL ZONE**
"This is grungy and Nirvana-ish, and it's just an epic song."

3 **ROYAL BLOOD, LITTLE MONSTER**
"We're like a little team, and we'll be playing a Christmas bash with them in Brighton. We love them to pieces and this is such a great rock song."

4 **THE HIVES, TICK TICK BOOM**
"The whole of our band loves The Hives and we play them all the time."

5 **MGMT, ELECTRIC FEEL**
"This is my loosening-up song – especially if I'm having a drink. I'll put it on and I can't help but dance and sway around the room."

WORDS: PAUL TRAVERS

RANDOM CHART

THIS WEEK: SONGS ABOUT SPACE AND STUFF!

1 **SIMPLE PLAN, MY ALIEN**
Shoe shopping with Pierre Bouvier's four-legged alien girlfriend must be fun.

2 **ALL TIME LOW, UNDER A PAPER MOON**
What's a paper moon? Answers on a postcard, please.

3 **PLACEBO, MARS LANDING PARTY**
Hopefully, Boots has got Factor 500 suncream in stock, 'cause Brian Molko's gonna need it.

4 **OZZY OSBOURNE, BARK AT THE MOON**
Before Ozzy's had his monthly wax he goes a bit feral. Sort him out, Sharon!

5 **FAITH NO MORE, WOODPECKER FROM MARS**
Woodpeckers have mastered space travel? Say whaaaat?!

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MON	19	NEWCASTLE METRO RADIO ARENA
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THU	22	LIVERPOOL ECHO ARENA
FRI	23	LONDON WEMBLEY THE SSE ARENA
SAT	24	CARDIFF MOTORPOINT ARENA
MON	26	NOTTINGHAM CAPITAL FM ARENA
TUE	27	BIRMINGHAM BARCLAYCARD ARENA

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NEW ALBUM

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FEEDBACK

THE POSTMAN COMETH...

★E-MAIL Feedback@kerrang.com ★WRITE Feedback!, PO Box 2930, London W1A 6DZ ★WEBSITE Kerrang.com

THE BRIDE OF YOUR LIFE

HEY KERRANG!, I went to see BVB and was lucky enough to meet the band! The first thing I said to Andy was, "Oh My God! You're real!" Then I also got to the front at the gig! I paid for it in the morning, though, with metal neck and a bruised hip. It was worth it!

SHANNON, NORTHAMPTONSHIRE

Of course Andy's real. How else could he have messed up the kettle during their office takeover the other week?

LETTER OF THE WEEK

HEY KERRANG!, I *loved* the home invasions in last week's issue [K!1538], especially the stuff in Ozzy's house! Seeing all his memorabilia and mad stuff in his office, it was almost exactly like I expected it to be – a bit weird, but really cool. Although I don't know about that Ozzy puppet thing – that was a bit creepy. Still, I'm really jealous that you got to go round to the Prince Of Fucking Darkness' house! It was cool seeing inside other stars' homes as well. Ben Bruce should wear his suit of armour onstage. I feel like I know them all a bit better now, having gone inside their inner sanctums!

TOM, BARNSLEY

And that was the stuff that was suitable to print in a respectable publication such as ours, Tom. It wasn't just puppets and bats, believe us... still, the sight of Ozzy getting the puppet to scream 'Fuck Off' at K! snapper Paul Harries is a tale for the grandchildren. Ours, not his. Ozzy's grandchildren are probably used to hearing their grandfather say 'fuck off'. Bless...

WIN! 5 ALBUMS OF YOUR CHOICE!

TOM, YOUR LETTER HAS WON YOU FIVE ALBUMS OF YOUR CHOOSING, BUT CHOOSE WISELY! CHANCES LIKE THIS DON'T COME AROUND OFTEN, Y'KNOW!

Win! HANG WITH PAPA ROACH

'*CUT MY prize into pieces...*' Well, just two slices, as we're offering you and a mate the chance to meet Papa Roach in London on October 21! Not only that, but you'll get to hear a special blast of their new album BEFORE ANYBODY ELSE, EVER, IN THE HISTORY OF ANYONE, EVER! Except for, y'know, the band, the producer, the label, the guy who empties the bin in the studio... but you get the point. Enter at Winit.kerrang.com.

DRAW TIME LOW

HI KERRANG!, I spent a good while drawing Alex Gaskarth. It was completely worth it, though! I can't wait to see All Time Low next March at Wembley!

KATIE, LONDON

That, Katie, is very impressive. It's almost like a self-portrait. Although, if Alex had done a self-portrait, it would be framed by crudely drawn willies and breasts. Because he's a true artist, like.

TWIN AT-FAN-TIC!

HI KERRANG!, I recently met Twin Atlantic at a signing for their amazing new album, Great Divide. They were such nice guys and it felt great to get to meet my idols. They even signed my copy of K!.

SARAH, VIA EMAIL

Look at the mess they've made of a perfectly good magazine, writing their names all over it. We jest. What a bloody lovely band they are. But lads, it feels like ages since you've been to K! Towers to draw on any of our stuff. You said 'Hoooold oooon', but it's been yonks.

tweets of the week

Because rockstars are obsessed with Twitter, too...

@RobDamiani
Rob Damiani, Don Broco
"Gave my trousers back to wardrobe so had to pack the van in my pants."

@deathoftheparty
Keith Buckley, Every Time I Die
"If someone sharts in the tour van when the flu is going around, it's the same as if they coughed up a little blood in a zombie flick."

@ronnieradke
Ronnie Radke, Falling In Reverse
"Peeple dat go outta der wey 2 korrekt peeple on tweeter 4 spellin izzz stuuupidd."

reader tweet

@dragonsandRAWR
Emily Van Dort
"@KerrangMagazine was mentioned in my English Language textbook yesterday – I was very proud."

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THIS AIN'T (JUST) A FALL OUT BOY FEATURE. IT'S THE GODDAMN...

LYRICS ISSUE!

WHEN IT COMES TO LYRICS, PETE WENTZ IS AN OPEN BOOK. HIS SONGS CHART PERSONAL HIGHS AND LOWS, FROM TEENAGE BREAK-UPS TO FAME-INDUCED BREAKDOWNS. AND, AS FALL OUT BOY PRESENT KERRANG!'S LYRICS ISSUE, JENNYFER J. WALKER FINDS THEIR WORDSMITH READY TO WRITE THE NEXT CHAPTER...

PHOTOS: LISA JOHNSON

Pete's library fines were going to be enormous

Fall Out Boy's song Sophomore Slump Or Comeback Of The Year features a line that sees the band declaring: '*We're the therapists pumping through your speakers / Delivering just what you need*'.

It's a sentiment that perfectly sums up the power of the best lyrics. Arriving at the right time or in the right place, a single, well-turned phrase can represent the purest, simplest form of therapy: articulating everything you feel yourself and, even better, being there for you whenever you need it. And whether they're making us laugh, or causing us to burst into tears, it's lyrics that help us connect with music on the most fundamental, human level.

That's why Kerrang! has dedicated an entire issue to the fine art of lyric-writing. And who better to present it than Fall Out Boy wordsmith Pete Wentz? After all, the bassist has spent the last 13 years spilling his guts onto paper (and record) for people to make sense of and enjoy.

Most recently, Pete's been writing the Chicago quartet's as-yet-untitled sixth album. Soon they'll head into the studio to record it, but right now he's enjoying a rare week off. When he greets us at home in Encino, Los Angeles, it's a gloriously hot day – 36°C, to be precise – and he's sporting a cut-off Master Of Puppets shirt, with black shorts and bare feet.

"I don't wear shoes when I'm off duty," he grins. It's only 11am, but off-duty Pete's already had a productive day – he's taken his eight-week-old son Saint Lazslo for a stroll around the quiet neighbourhood, grabbed a Starbucks and replaced some light bulbs around the house. Later on, he plans to dig up a tree stump in his backyard, but for now foliage will have to wait. It's time to talk verbiage…

"Patrick punched me in the face..."

PETE WENTZ

Pete's first-ever writing gig was as an author (of sorts), aged eight.

"Me and my buddy Mark used to write books about robots and try to sell 'em door to door," he laughs, settling into a chair in his verdant backyard. "The stories were *not* good! But I'm sure we had some pity-purchases…"

His career as a lyric-writer began several years later as a teenager in suburban Chicago, and again occasionally relied on sympathy votes. He spent years playing in what he describes as "every bad band that existed in the Midwest", including hardcore group Arma Angelus alongside Tim McIlrath from Rise Against, before eventually falling into Fall Out Boy.

It was then, as that Sophomore Slump… lyric puts it, that Pete and frontman Patrick Stump became '*The chemists who've found the formula / To make your heart swell and burst*'. It's a formula that sees Patrick write the music, and Pete take care of the words. But they hadn't quite nailed the recipe in time to record their first release – 2003's Fall Out Boy's Evening Out With Your Girlfriend.

"Lyrically, the songs are *all* kinda bad," laughs Pete. "I cringe looking back at it, but it's all part of the journey and I can appreciate it on that level."

No cringing is required, however, where Fall Out Boy's full-length debut, Take This To Your Grave (also released in 2003), is concerned.

"It was inspired by different break-ups with the *same* person," explains Pete, sipping thoughtfully on his iced coffee. "It was the most *angry* I've been in my life, but in the most juvenile way. It was like, 'This is how I feel… *vomited* [onto record].'"

Those feelings were expressed via vitriolic words wishing people would catch fire, drive off bridges, and wrap their car around a tree.

But did he ever get feedback from the girl about whom those songs were written?

"No," he says. "And that record in some ways was me trying to get that attention. But the dynamic of the relationship was that she was never gonna give me it, no matter what."

Pete's messy break-ups aside, Take This… was a coming-of-age record for the quartet – the FOB line-up completed by guitarist Joe Trohman and drummer Andy Hurley – trying to figure out life on the road.

"It was a really strange time, because we were *playing* [at being] rockstars. Because we weren't rockstars… and we weren't making any money, but things were starting to bubble underneath."

When the success of Take This… brought that gentle simmering to the boil, Pete knew their second album, 2005's From Under The Cork Tree, could take them one of two ways.

"I was thinking, 'You're gonna catch the wave or the wave's gonna crush you.' And I had no idea what riding the wave would be [like], or how bad crashing it could be."

When the quartet moved to LA to write and record it, that pressure saw life almost overwhelm them – especially Pete, who was going through his ultimate break-up with the Take This To Your Grave girl.

"We were living in this corporate housing called The Oaklands, and it was a very depressing place," recalls Pete. "We didn't really have any friends and hadn't made a life for ourselves there. Me and Patrick shared an apartment and there were times when I'd lie under a blanket and think, 'This is what it's gonna be like when you're dead.' And then I remember thinking, 'It's not gonna be like this, because you won't even have consciousness… it's going to be a step *worse* than this.' And that [feeling] entered and inhabited the record, for sure."

That depressive mind-set featured most prominently on songs such as 7 Minutes In Heaven (Atavan Halen), which was inspired by the time Pete attempted suicide by overdosing on Ativan anti-anxiety medication in a Best Buy car park.

And, while the bassist was fighting his internal demons, there were also actual fistfights happening.

"We were working on Sugar, We're Goin Down, and Patrick wanted to completely throw the chorus out," remembers Pete. "I'd been documenting the making of the record, so after he said that, I was like, 'I'm gonna film him, because this will be a great part in the piece.' I turned around with the camera and he smacked me straight in the face!"

Pete laughs. "When a wild animal's upset, you don't go after them with a camera!"

It wasn't the only punch-up that happened during the making of that album, either.

"There were a lot of fistfights in the studio," grins Pete. "We've all fought before – except Andy, all of us have hit each other."

The black eyes, however, were worth it. The success of Sugar, We're Goin Down – complete with the chorus that Patrick eventually embraced – saw FOB definitely catch the wave. Then, when it came to writing third album Infinity On High, in 2006, they were riding it like world champs. The band became poster boys for the fast-emerging emo scene and Pete Wentz looked good on those posters, but it did little to quieten his sense of guilt and unease.

The young Fall Out Boy in a rare moment between punch-ups

His high-profile relationship with popstar Ashlee Simpson had turned him into paparazzi-bait. Cue much emotional conflict.

"I was angry at myself," he says. "I *hated* that [my personal life] eclipsed what the band was doing. Part of me wanted to abandon ship and just go back and hang out in the suburbs of Chicago."

Properly in therapy by this point (referenced in lyrics like Thriller's *'Fix me in 45'* – a play on the length of a psychiatrist's session and also the revolutions per minute of a vinyl single), Pete had also started misusing prescription meds. There are so many references to pills on Infinity On High, it's a wonder it doesn't rattle when you shake it.

"When we were filming the video for This Ain't A Scene, It's An Arms Race, I remember projectile-vomiting across the parking lot," says Pete. "That whole time felt like the Wild West. There was no adult supervision, or anyone to say, 'Hey! Don't go meet drug dealers and buy prescription pills… the reason you're vomiting across the parking lot is because you're taking the wrong stuff."

By the time he started writing 2008's Folie À Deux, Pete had a baby on the way and had thrown out the medicine cabinet. But their success had left FOB spent like loose change.

"All of us felt super tired, and we weren't really communicating," remembers Pete. "I didn't know where we were at. We had gone beyond what we'd ever expected, and I didn't know what else there was…

"I had a kid on the way and I did think about quitting," he admits. "I could feel the band slipping away and I wrote about it anyway. That record was about disenchantment, slowly grieving the band, and moving on. And that was terrifying!"

"The lyrics on 27 – *'If home is where the heart is, then we're all just fucked'* and *'My body is an orphanage / We take everyone in'* – were totally about that situation. The idea was, 'Hold on, and hold it together!'"

But the broken fragments of Fall Out Boy eventually slipped through Pete's fingers, and that four-year hiatus began.

Patrick's Bonfire Night party didn't live up to the hype

"I could feel the band slipping away and I wrote about it anyway..."

PETE WENTZ

Having used the time off to recoup and work on personal projects, Pete's perspective executed a 180° turn for 2013 comeback album Save Rock And Roll. While Folie À Deux was about the abandonment of hope, the comeback record re-embraced optimism.

"I'd call Save Rock And Roll the second beginning – the idea that you need to burn it all down and start again," explains Pete. "It was the first time I'd been able to process what we'd been through over the past 12 to 13 years – I had the space and perspective."

And, with so many years and experiences to draw inspiration from, the lyrical themes ended up all over the shop.

"I wrote about watching EDM festivals at 3am, the spirit of us getting in the van, and the idea that the most important thing we have is time; how unforgiving it is, how it moves too slow and too fast all at the same time."

It was also the first and only place Pete decided to address his marriage to (and subsequent divorce from) Ashlee Simpson, on Miss Missing You.

"The line that sometimes *'The person that you'd take a bullet for is behind the trigger'* is the closest I've felt to the vindictive sort of lyrics that Take This To Your Grave had," remembers Pete. "I wrote [the song] almost as a letter to send to myself when I was going through it all, as proof that I made it out on the other side."

After tying up the loose ends from his past, for Pete, the PAX-AM Days EP became a "nostalgic look at the future".

"I was thinking about my dad and how he used to come and watch all the old bands I was in. That's where the line *'I just want my childhood dad'* [from American Made] came from. I may have to put the lyrics up somewhere, 'cause all the ones out there are pretty wrong…"

Lyrics people can easily decipher, though, are those on Centuries, the first track from album number six, due for release next year.

"I have so much to say right now!" smiles Pete. "If Save Rock And Roll was [Star Wars: Episode IV] A New Hope, then this record will be [Episode V] The Empire Strikes Back."

He also plans to tackle subjects he's not had the strength to write about in the past.

"I feel open to let rip more than I ever have before! What is there to lose? Art is meant to make you think, if not offend you just a bit… I've never felt safe doing that before, but the time off gave me perspective. It's okay to leave it all out there."

And are the lyrics on Centuries a clue to the album's lyrical subjects?

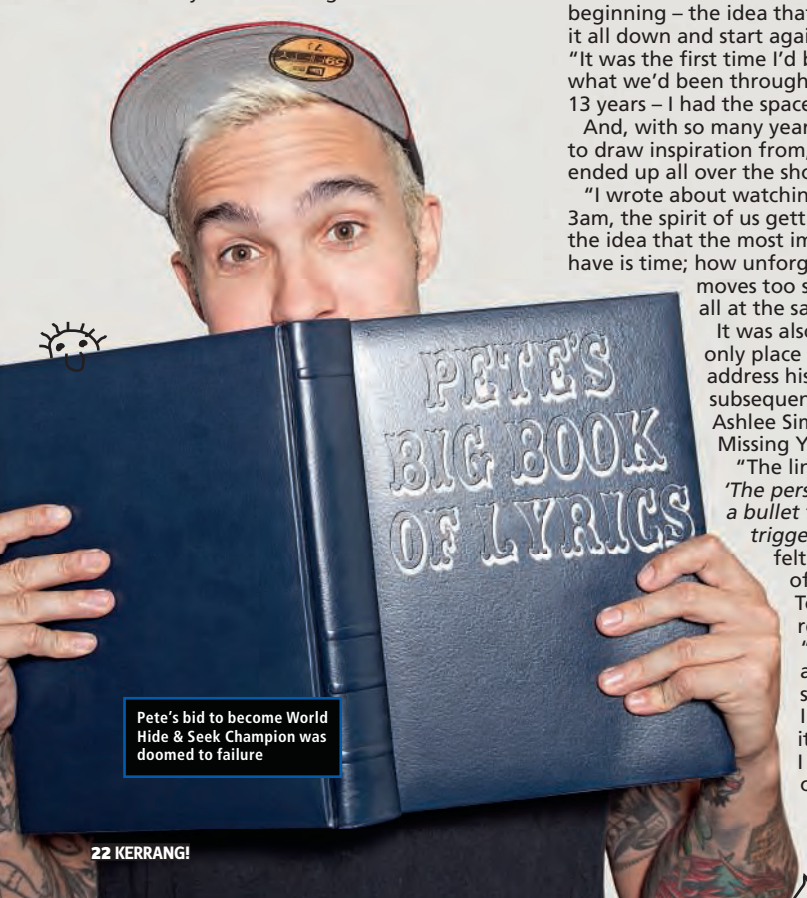
"I don't think this is going to be a concept record, but there are some themes kicking around a bit…"

Can you tell us what they are?

"I could tell you… but then I'd have to kill you," he says, with the slightly sinister wink of a Bond villain.

Knowing Pete's got garden tools and he's not afraid to use 'em, we leave him to end that tree stump's life instead. After all, we don't want to end up in one of his lyrics…

FALL OUT BOY'S NEW SINGLE CENTURIES IS OUT NOW VIA ISLAND



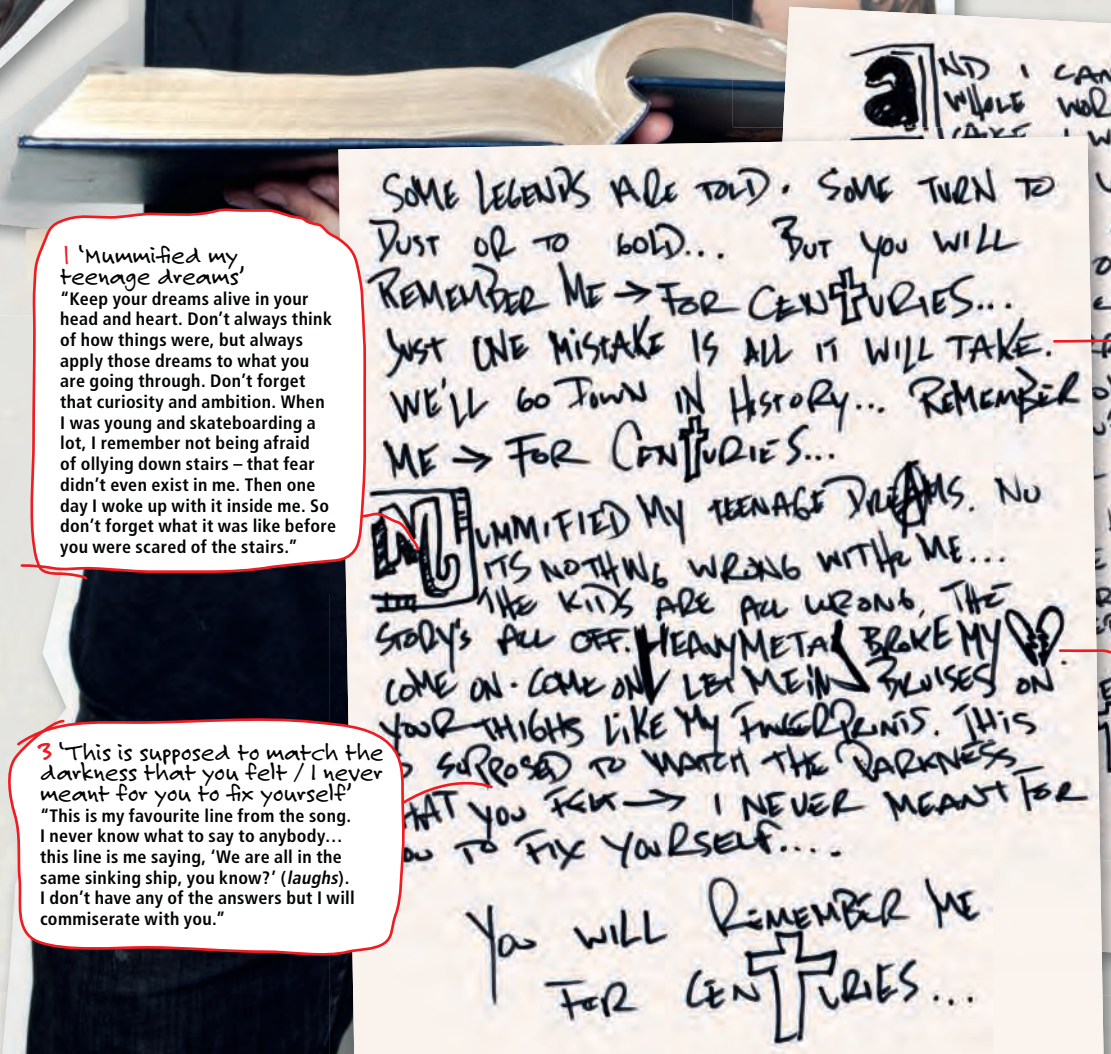
Pete's bid to become World Hide & Seek Champion was doomed to failure

FALL OUT BOY

CENTURIES

PETE WENTZ MIGHT HAVE WRITTEN ABOUT HIS BAD TIMES IN THE PAST. BUT HIS LATEST SONG SEES HIM REDISCOVERING POSITIVITY AND FIGHTING BACK…

"When it comes to writing lyrics, I feel like a memory bank that just fills and fills, and then every few weeks I process it and write something. Sometimes there are droughts – I don't know what makes it build up. I write everywhere, mostly on planes or in cars, or by the light of a computer screen early in the morning or late at night. Lyrics always come to me when I'm driving, and I have to leave myself voice notes which make no sense later on. Centuries is the idea that you've got to get back up… that anyone can become a legend. It's like The Wizard Of Oz – there's nothing special about you until you believe there is. You are the engine and Centuries is just meant to be the gasoline that lets it rip! You have the chemical make-up for greatness and this is just the recipe to put the chemicals in the right order. It's meant to be the alarm that wakes you up for the best day of your life. There's this quote from the movie Sideways where a character is holding onto this bottle of wine – a '61 Cheval Blanc – because he's waiting for the right occasion to celebrate. Another character says the celebration should be for the day you open the bottle. It's the idea that you have it inside yourself already – don't wait for the occasion. Don't wait to start the adventure."



1 'Mummified my teenage dreams'
"Keep your dreams alive in your head and heart. Don't always think of how things were, but always apply those dreams to what you are going through. Don't forget that curiosity and ambition. When I was young and skateboarding a lot, I remember not being afraid of ollying down stairs – that fear didn't even exist in me. Then one day I woke up with it inside me. So don't forget what it was like before you were scared of the stairs."

2 'Just one mistake, is all it will take'
"You can become [disgraced U.S. politician] Anthony Weiner or [U.S. basketball hero] Michael Jordan in a split second… it's not that drastic, but the truth is our decisions are often on a knife edge, and what we decide will change our own future. It's like [thought experiment] Schrödinger's cat."

3 'This is supposed to match the darkness that you felt / I never meant for you to fix yourself'
"This is my favourite line from the song. I never know what to say to anybody… this line is me saying, 'We are all in the same sinking ship, you know?' (*laughs*). I don't have any of the answers but I will commiserate with you."

4 'Heavy metal broke my heart'
"(*Laughs*) This one's hard to describe… I think of Metallica hitting black ice in Europe – RIP Cliff Burton [Metallica bassist killed in a car crash] – but in so many other ways, too… I guess that's the most literal version of it. It goes a bit deeper, but I don't wanna change the meaning for anyone else by going too in depth into mine."

NOW, TURN OVER FOR MORE SECRETS FROM YOUR FAVOURITE BANDS' LYRICS BOOKS!

continued

BLACK VEIL BRIDES

FAITHLESS

THE DEVIL MAY HAVE ALL THE BEST TUNES, BUT ANDY BIERSACK WROTE THIS WITH RELIGION ON HIS MIND…

"I like to be alone when I'm writing lyrics. My brain works best when I'm isolated. I don't work well collaboratively in the sense that, if I was in a room with someone trying to write a song and they threw a line at me, I wouldn't be able to throw a line back at them. There are songs BVB have done by committee lyrics-wise, but I tend to introvert myself when those situations arise. So, for the vast majority of the lyrics on the forthcoming record, I wrote them alone in a hotel room in Vancouver. I like to use religious images in my writing. I don't do it to try and be controversial, but it serves my lyrical style well. As someone who grew up in a small town in the U.S., Christianity and, in my specific case, Catholicism, is so ubiquitous it's a good cover-all for everything I've experienced. I guess I'd consider myself an atheist – I struggle with the idea of titles, but I don't think I'm agnostic, 'cause that's a bit of a cop-out. I don't believe in a traditional God. That said, I have a strong defence of religion where I feel I'm playing for their team, I just don't wear the same jersey. I have a deep love for the positives a religion can build; the feelings of hope and faith that many religions offer. I greatly dislike the 'atheist religion' for that reason; those people disregard the intelligence level of anyone who is a 'believer' – I don't agree with that."

FAITHLESS

Behold the new hate, with all the
Same lost values.
Forsake what lives deeper
In death we're all believers
Raise up your sirens
Break through the silence
We are united in the search
Something more.
Cross your Heart, open your mind
Hide your face in their disguise.
Even when I fall down to my knees,
I'll never say a prayer I dont
believe and I don't wanna look
up to the son, but I will never
be the Faithless one.
No I will never be the faithless
one.
Refuse to destroy the altar
are serving. The truth in li
is that our souls are searchi
Live with defiance
Its time to fight it.
Dont ever let them keep you
words from being heard

1 'Behold the new hate, with all the same lost values'
"This was written when I saw a sign for an atheists coalition. What do these guys do, get together to talk about how they don't believe in something? Faithless is about not wanting to pray to a god. But I refuse to be someone who has no hope and makes fun of those whose beliefs are different to mine."

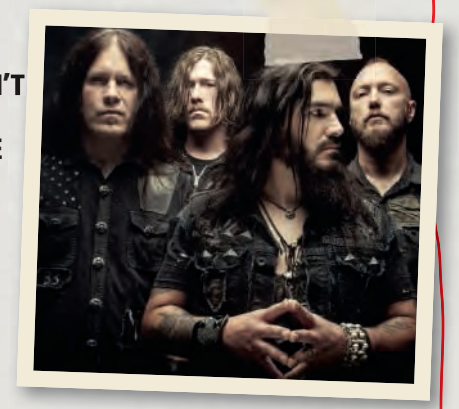
2 'Cross your heart / Open your mind'
"I like messing around with common sayings. It's quite metronomic and balanced as a line, and that's something we do a lot, too – even the name Black Veil Brides has that aspect to it!"

3 'I don't wanna look up to the Son'
"Something I had a lot of fun with in this song was using this homophone, which is where two words sound the same but are in fact different. So when you hear this sung, it could easily mean the sun in the sky, but of course in this context it refers to Jesus."

4 'Live with defiance / It's time to fight it / Don't ever let them keep your words from being heard'
"This is about not letting idiots like me or anyone else tell you what to do, if you truly believe in something. No-one should be able to tell you what to believe – especially not a guy in a rock band!"

MACHINE HEAD

NIGHT OF LONG KNIVES



FOR THIS SONG – WHICH HASN'T BEEN RELEASED YET! – ROBB FLYNN HAD TO GET INSIDE THE MIND OF A MANIAC…

"The process [of writing lyrics] is so maddening. You can't legislate for it. Sometimes, the lyric is great, but the music wants to go someplace else. On [2007's] The Blackening, we had the song Beautiful Mourning, and I had all these antiwar lyrics. I really wanted to make that song about that subject. I tried and tried for months, but I just couldn't get the words and the music to click. Finally, I just had to throw all these awesome, killer lyrics away. Instead, I just had to go with what the song itself was telling me it should be about. As with all the songs on the new album [Bloodstone & Diamonds], I wrote three entirely different versions of this song. I wrote one about the Newtown [school] shooting. That really affected me, that whole story. But they were scrapped. Then I wrote another about something else, and that didn't make it onto the record. So the song is about the [Charles] Manson murders **(1)**. I had read a lot of books on this whole thing when I was in my 20s, and I'd watched all the movies, so I knew the subject well. It's obviously horrific and tragic **(2)**, but it's also fascinating. He wasn't even the man who did these murders – he got *other people* to do them **(3)**. I remember speaking to [drummer] Dave [McClain], and he'd just seen a new documentary about it. So I just started writing the lyrics, and fortunately they went where the music was taking me. Of the three [lyric versions] I'd written, I didn't necessarily think this was the right one for the song. But when I heard them back with the music, I knew it was working."

ENTER SHIKARI

…MELTDOWN

BORED OF LOVE SONGS? TRY ROU REYNOLDS' POLITICAL EPIC…

"My lyrics start with a concept. They only come when I sit down and think and research things. Before I commit to anything, I'll revise whatever the subject matter is. The song …Meltdown sets out a lot of themes for the A Flash Flood Of Colour album, and one we've always been about is unity. I tried to be specific and target the strange concept of nationalism and patriotism. [Albert] Einstein said that nationalism was the measles of mankind. The *'Fuck all borders'* **(1)** bit came from being able to tour the world. I used to quip that, before I was in the band, the furthest I'd been was Guernsey. So you can imagine how incredible touring is. The thing that hit us was, when you get past the bullshit, everyone is the same. We all need air to breathe, food to eat, and we all need to combat climate change. *'It's not too late'* **(2)** [is the opposite] to what power and corporations try to make you think; that this world, the way it's divided up and the various hierarchies are all in cement. There's no alternative, no way to change, so don't bother. Power is fearful of change and it's easy to be comfortable in apathy and believe that. So the *'Stand up'* **(3)** line is about standing up for what you believe in. Those higher up in society make you feel you're powerless and don't know what you're talking about. It's getting people to not be afraid to stand up. We're not just doing this because it's cool or fun. We're shouting about things we're passionate about and feel need to be approached."

WORDS: SAM COARE, TOMAS DOYLE, HANNAH EWENS, GEORGE GARNER, NICK RUSKELL, DAN SLESSOR, PAUL TRAVERS, JENNYFER J. WALKER, IAN WINWOOD **PHOTO:** PAUL HARRIES

MORE ON PAGE 40!

EVIL HAS NO BOUNDARIES

PREPARE TO BE SCARED LIKE A TODDLER IN THE MIDDLE OF A MOSH-PIT, AS THE MOST TERRIFYING GAME OF THE YEAR COMES FOR YOUR CONSOLE...

Few things are more fun than scaring yourself silly with a horror film (apart from My Chemical Romance getting back together and playing a gig in your parents' garage). But now you can take a starring role in your own world of terror (not the MCR gig) with The Evil Within, out on October 14.

Directed by the Slash of the survival horror world (Shinji Mikami – the guy behind Resident Evil), this chilling game uses a dark narrative, wrapped in tension and anxiety, to leave you shaking in your beaten-up Vans while you explore its incredibly haunting world.

Expect to face horrors more unthinkable than Marilyn Manson's morning face, and cruel traps designed to take you down like a good Wall of Death, as you struggle to survive against the odds and attempt to turn evil against itself (good luck with that).

"What are these cruel traps?!" we hear you cry! Well, think corridors, walls and doors that change in real time, just to mess your head up good and proper, plus a reality where threats can appear at *any* time, and from *any* direction.

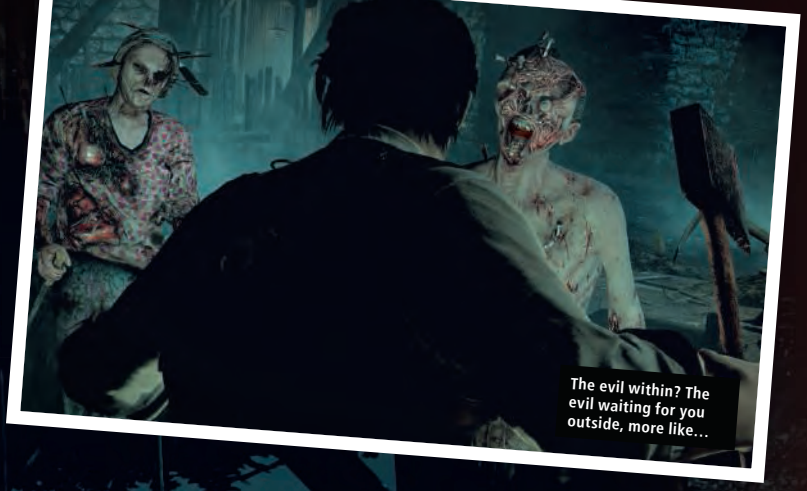
The Evil Within is played from a third-person perspective, putting you in the role of the chief protagonist – veteran police detective Sebastian Castellanos. His (and your) journey begins when he's called to investigate the scene of a gruesome murder. Arriving at the scene of the crime, Sebastian finds the place to be deserted. But then he witnesses a mysterious hooded figure brutally massacring his fellow police officers, picking them off one by one.

After seeing this slaughter, Sebastian is ambushed and knocked out cold. After some time has passed, he wakes up not at the site of the massacre, but in a whole new world. One that's deranged... where hideous creatures wander among the dead.

He's forced to fight his way through this terrible place in order to save his pals. By helping him do so, you'll experience a disturbing reality, where you'll need to break free of warped plots that could only exist in the most horrifying world (and inside a Slipknot tour bus).

If you've got the guts, you could be the person to defeat insurmountable terror, and embark on the ultimate thrill, by discovering The Evil Within.

Detective Sebastian faces unspeakable horrors



The evil within? The evil waiting for you outside, more like...

THIS HAUNTED WORLD WILL LEAVE YOU SHAKING IN YOUR BEATEN-UP VANS

Sebastian locks and loads as he faces down his enemies

TUNES TO TERRIFY

FIVE TRULY TWISTED TRACKS TO LISTEN TO WHILE YOU BATTLE AGAINST EVIL...

METALLICA – ENTER SANDMAN

Tucking yourself in between some fluffy bedcovers is a lovely activity, but not if you're the kid James Hetfield wrote this track about. For them, the dreaded Sandman creeps into their bedroom to unleash terrors of the mind. Suddenly we're not feeling all that sleepy...

DEFTONES – DIGITAL BATH

Here, frontman Chino Moreno sings about someone luring a lady into a bath, then chucking an electrical appliance in there to murder her. Don't worry, though, because afterwards they're kind enough to dry her off and put her clothes back on. We'll stick to a baby-wipe wash, thanks.

PARAMORE – (ONE OF THOSE) CRAZY GIRLS

Who knew someone as small as Hayley Williams could be so creepy! After being dumped by her beau on this track, she calls him a hundred times a day, breaks into his house and has a good ol' sniff of all his jumpers. If that's not reason to get the locks changed, we don't know what is.

NIRVANA – FLOYD THE BARBER

If you're looking for a reason to do Movember, here it is. It sees Kurt Cobain take a trip to his barber, Floyd, who (with a little help from the cast of The Andy Griffith Show) ties Kurt to a chair, tortures him and then cuts him into pieces. You can probably skip the tip, Kurt.

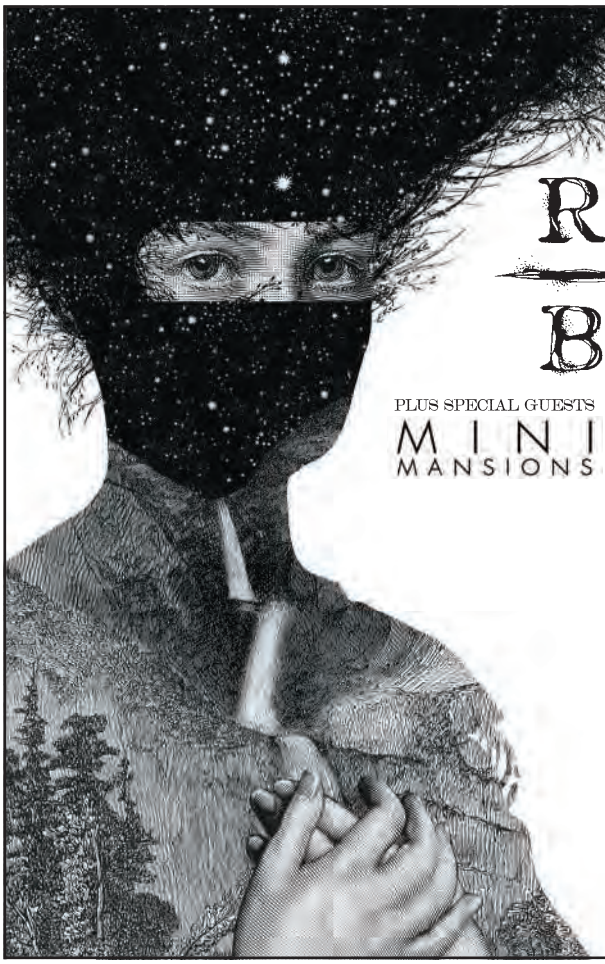
JANE'S ADDICTION – TED, JUST ADMIT IT...

Jane's Addiction used a snippet of an interview with notorious serial killer Ted Bundy (conducted shortly before his execution) to make this song extra creepy. According to frontman Perry Farrell, he wrote it while "frying on acid", which would explain, well, why he decided to do such a thing in the first place.

The Evil Within is out now on PS3, PS4, XBOX 360, XBOX ONE and PC. For more gory details, head to Theevilwithin.com

Tango Gameworks

Bethesda



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OLI SYKES

BRING ME THE HORIZON

KERRANG!

PHOTO: LISA JOHNSON

PHOTO: PAUL HARRIES

PARAMORE
KERRANG!

SELF-
ITLED
LIFE

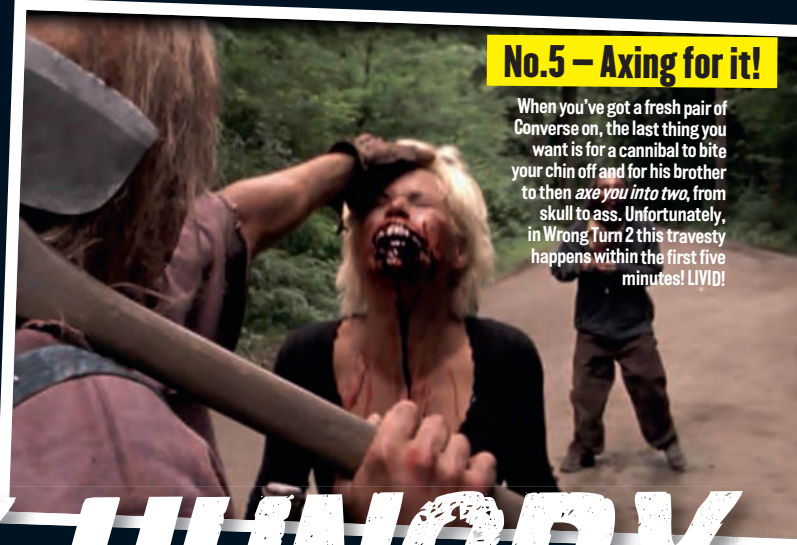
PHOTO: TONY WOOLLISCROFT

PHOTO: ANDREW LIPOVSKY

PHOTO: ANDREW LIPOVSKY

No.6 – Sick to your stomach!

Let the gorefest commence! At Number Six, we have a death from Wrong Turn 6 that sees a chap impaled and inflated until the point of total stomach explosion-ness. Poor guy. Bet that dodgy curry doesn't seem so awful now...

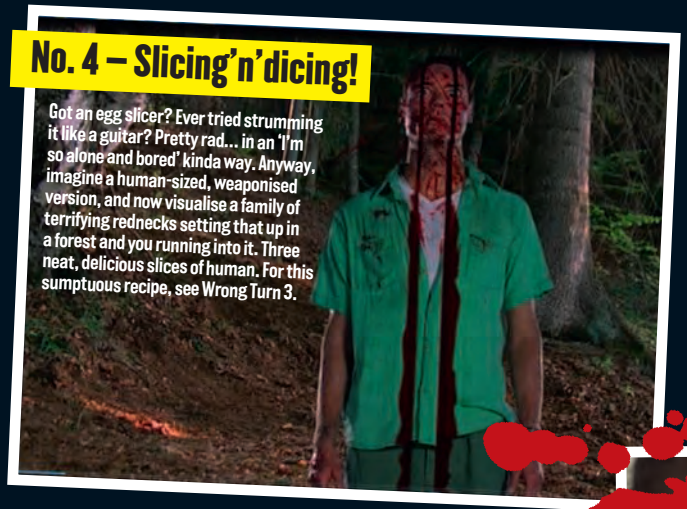


No.5 – Axing for it!

When you've got a fresh pair of Converse on, the last thing you want is for a cannibal to bite your chin off and for his brother to then *axe you into two*, from skull to ass. Unfortunately, in Wrong Turn 2 this travesty happens within the first five minutes! LIVID!

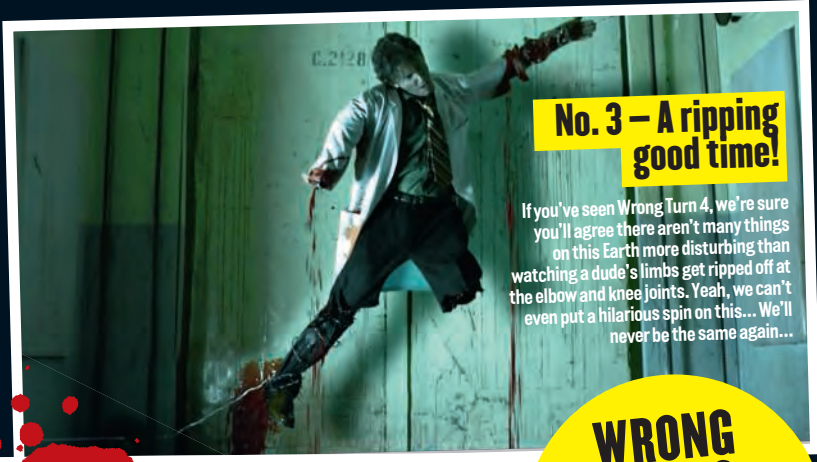
HUNGRY HUNGRY HILLBILLIES

CANNIBALS, GORE AND THE ULTIMATE LESSON IN NEVER GOING ANYWHERE CREEPY! YES, WRONG TURN 6: LAST RESORT IS SCARIER THAN A BLACK METAL VIDEO. AND TO CELEBRATE ITS RELEASE, WE DECIDED TO COUNT DOWN THE SIX SICKEST WRONG TURN DEATHS...



No. 4 – Slicing'n'dicing!

Got an egg slicer? Ever tried strumming it like a guitar? Pretty rad... in an 'I'm so alone and bored' kinda way. Anyway, imagine a human-sized, weaponised version, and now visualise a family of terrifying rednecks setting that up in a forest and you running into it. Three neat, delicious slices of human. For this sumptuous recipe, see Wrong Turn 3.



No. 3 – A ripping good time!

If you've seen Wrong Turn 4, we're sure you'll agree there aren't many things on this Earth more disturbing than watching a dude's limbs get ripped off at the elbow and knee joints. Yeah, we can't even put a hilarious spin on this... We'll never be the same again...

No. 2 – Heading for trouble!

Ah, snowmobiles. The wind in your hair, the comforting embrace of your friend clinging on to you, excited that you've escaped the family of bloodthirsty killers in Wrong Turn 4... OH GOD NO! You've driven into a barbed wire fence and you guys have literally lost your heads.

No. 1 – A sight for sore eyes!

Cyclists, eh? Some people think they're a nuisance, like the pigeons of the road. Still, no-one wants to see anyone get hurt... well, aside from the maniacs that plague the isolated, backwoods hotel in Wrong Turn 6. Barbed wire, pedal power and eyes – a potent death mix.

WRONG TURN 6
ON DVD OCTOBER 20. WRONG TURN 1-6 BOX SET ALSO AVAILABLE.
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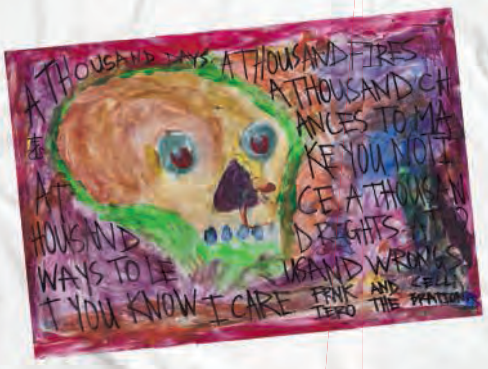

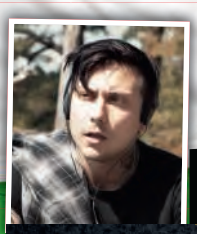

DESIGNED BY FRANK IERO!

DESIGNED BY NECK DEEP!

DESIGNED BY MALLORY KNOX!

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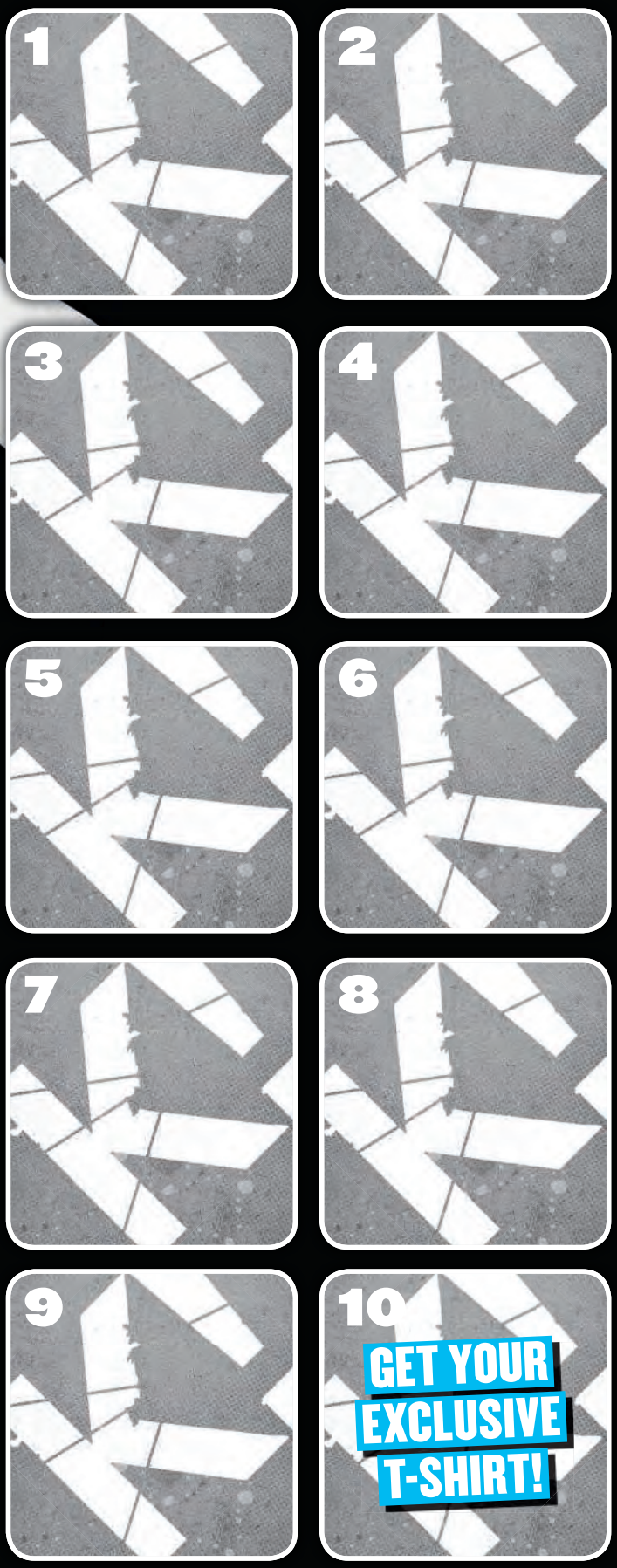
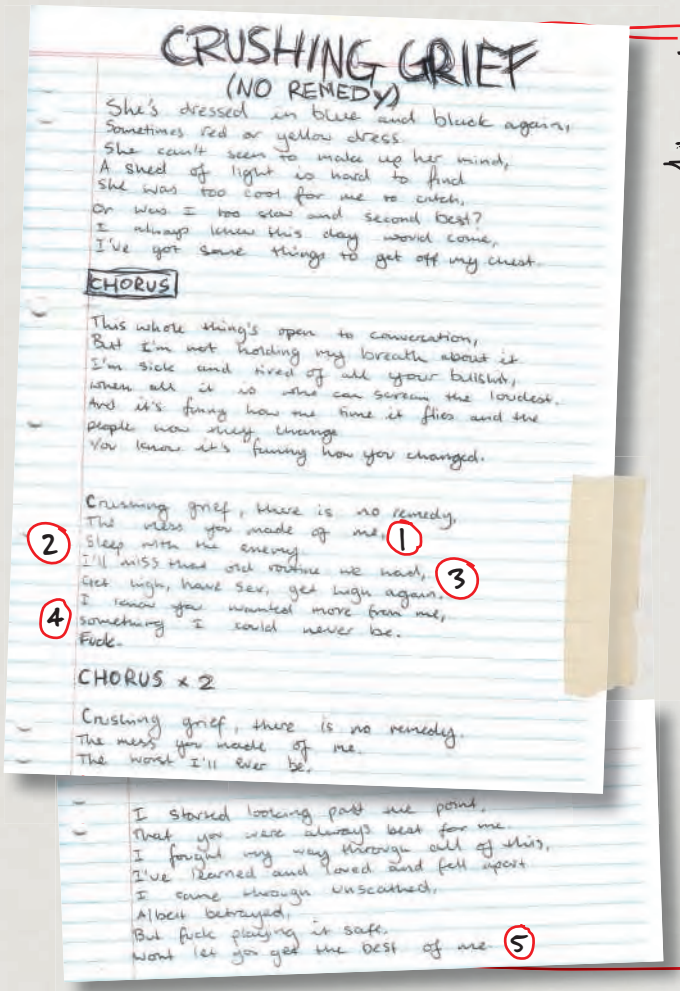



CRUSHING GRIEF
(NO REMEDY)

She's dressed in blue and black again,
Sometimes red or yellow dress.
She can't seem to make up her mind,
A shred of light is hard to find
She was too cool for me to catch,
Or was I too slow and second best?
I always knew this day would come,
I've got some things to get off my chest.

CHORUS

This whole thing's open to conversation,
But I'm not holding my breath about it
I'm sick and tired of all your bullshit,
When all it is, is who can scream the loudest.
And it's funny how we time it flies and the
people now they change
You know it's funny how you changed.

Crushing grief, there is no remedy,
The mess you made of me, (1)
Sleep with the enemy (2)
I'll miss that old routine we had, (3)
Get high, have sex, get high again,
I know you wanted more from me, (4)
Something I could never be.
Fuck.

CHORUS x 2

Crushing grief, there is no remedy.
The mess you made of me.
The worst I'll ever be.

I started looking past the point,
That you were always best for me.
I fought my way through all of this,
I've learned and loved and fell apart
I come through unscathed,
Albeit betrayed,
But fuck playing it safe.
Won't let you get the best of me (5)

NECK DEEP

CRUSHING GRIEF (NO REMEDY)

TREAT BEN BARLOW RIGHT. OR END UP IN A SONG LIKE THIS…

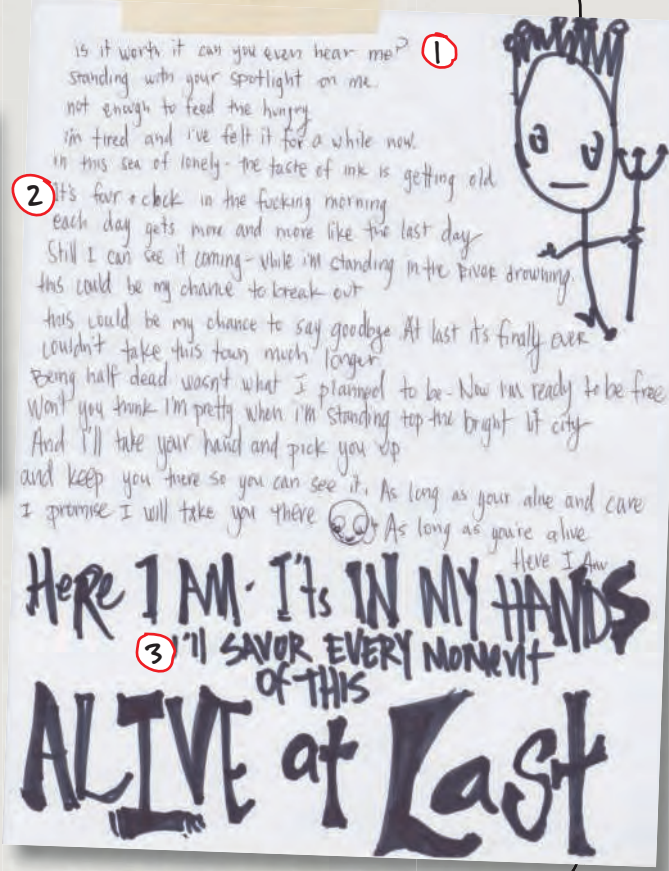
"The music usually comes first in our writing, because I like having an MP3 to write to. The music was happy and bouncy, but it also had a bit of an edge to it, which is kind of what we're all about. The inspiration, basically, was that I had a girlfriend and she cheated on me – which was a stupid thing to do when she knows I'm in a pop-punk band and like to write about stuff like that (*laughs*)! I was gutted, obviously, and some of the lyrics in there like *'The mess you made of me'* **(1)** are about how you can feel like absolute shit, like the whole world is taking a fucking massive dump on you. The *'Sleep with the enemy'* **(2)** line – it was with a guy who was a complete douchebag and the total opposite of me, the enemy, so I was like, 'Fuck that.' *'Get high, have sex'* **(3)** – that was what our relationship was based around, and at that time I was stoked on it. But the line that follows is *'I know you wanted more from me / Something I could never be'* **(4)**. I was happy with the way things were, because I was just a stupid kid thinking, 'This is fucking great, having a girlfriend who loves to get high and have sex with me.' She obviously wanted a bit more that I couldn't give her, which is why she found release somewhere else. The last line is, *'Won't let you get the best of me'* **(5)** – I started looking past the point that [she was] the best for me. You go through this shit, but when you put it in perspective – I was deluded. It's like, well, she was an arsehole, and don't let someone who would do that to you get the best of you, because you're better than that."

THE USED

THE TASTE OF INK

BERT MCCRACKEN DREAMED BIG, AND THIS CAME OUT…

"It's really confusing growing up, especially in America. We're taught we need to jump through certain hoops, graduate from this to get to this, maybe university, then get a big bank loan so we can get a house. I guess we're taught to believe we can actually *be* and *do* anything, which is actually the opposite of what's true. So, it's about my time *believing* I could do or be anything I put my mind to, in the hope that I could escape the mundane realities of normal, everyday life **(1)**. But living at Quinn's [Allman, guitar] house, we had no car, we had zero money, Quinn was trying to work a job at a golf course. It was all very urgent at the time that we do what we dreamed of doing, and that was touring. We sat on these words for a week, which at the time was a long time to be working on lyrics, but it all came one night in this huge kind of flow of inspiration. It was about four in the morning, so it wasn't an ironic lyric **(2)**. We had this chorus that was pretty cool, but when [producer] John Feldmann said the chorus could be better I wasn't all that bummed out. I was into the idea of changing it up, and it came together in 15 minutes. Being out in LA and being in that moment, it's definitely not forced – you could yell that refrain **(3)** to your friend at your most exciting moment on your spring break after you drank beer and did what spring-breakers do. It's on the borderline where it could be beyond corny and cheesy, but it's that special that it works, and I think that's what makes it timeless. Well, timeless is huge, let's say it's *yearless* (*laughs*)."


Is it worth it can you even hear me? (1)
standing with your spotlight on me
not enough to feed the hungry
I'm tired and I've felt it for a while now
In this sea of lonely - the taste of ink is getting old
It's four o'clock in the fucking morning (2)
each day gets more and more like the last day
Still I can see it coming - while I'm standing in the river drowning
this could be my chance to break out
this could be my chance to say goodbye At last it's finally over
couldn't take this town much longer
Being half dead wasn't what I planned to be - Now I'm ready to be free
Won't you think I'm pretty when I'm standing top the bright lit city
And I'll take your hand and pick you up
and keep you there so you can see it, As long as your alive and care
I promise I will take you there As long as you're alive
Here I am
Here I Am - It's IN MY HANDS
(3) I'll SAVOR EVERY MOMENT OF THIS
ALIVE at Last

WE ARE THE IN CROWD

MANNERS

TAY JARDINE MAY BE THE NICEST PERSON IN POP-PUNK, BUT HER LYRICS HAVE A NASTY STREAK. THIS SONG PUTS THE BOOT INTO A USELESS EX…

"Our last record, Weird Kids, was very personal. It can be difficult to bare yourself in very personal songs, so writing for Weird Kids was the hardest part for me. It definitely helped me grow as a musician and as a writer. You can't just write something deep without feeling it and exploring it yourself. I'm always thinking about lyrics, and my phone is always full of stories and moments. If ideas come to me, I'll jot them down but, generally, I can't write on the road. I need a certain space to get that creativeness flowing, and that's not always easy when you've always got craziness going on around you! When you hear people singing those words back at you, though… it's amazing. And if they write or email to say that they really connected to a certain song or that it meant something to them personally, that's the most rewarding part of the whole thing. Manners is about a relationship that has gone sour. They're lyrics about how hard you fought for that relationship without seeing the same effort in return. It's something I had gone through a couple of years ago. Manners became almost like revenge. It was me saying, 'This is how I felt, but I wasn't able to say it at the time, when I was actually in that moment.'"

PHOTO: PAUL HARRIES

1 'Someone should teach you some manners'
"The concept of that whole first verse was something me and Mike [Ferri, bass] had been talking about for a while. I like the way the song starts out like that, because it sets the mood and the tone of the song from the start. It's like, 'Okay, that was rude… let's see where this goes.'"

2 'You're so transparent / I see straight through your empty chest and spineless back'
"I'm not holding back here! Normally, people don't express that sort of thing. It was an expression of feelings I went through, of seeing through these attempts at manipulating me. But in the end I still fell for them because I was a sucker!"

3 'You know I'm terrible at keeping track of sleep / It always seems to slip away / Along with wolves like you dressed as counted sheep'
"With the crazy lifestyle we lead, it's so hard to get a regular pattern of sleep. But then the following line is like, 'It's just as tough to keep track of you and your lies.'"

4 'I earned my wings teaching guys like you to keep my mouth shut / So keep your mouth shut'
"These are the defensive lines that Jordan [Eckes, guitar/vocals] sings. It's like he's got my back, like the guys have in real life, and he's weighing in with these lines."

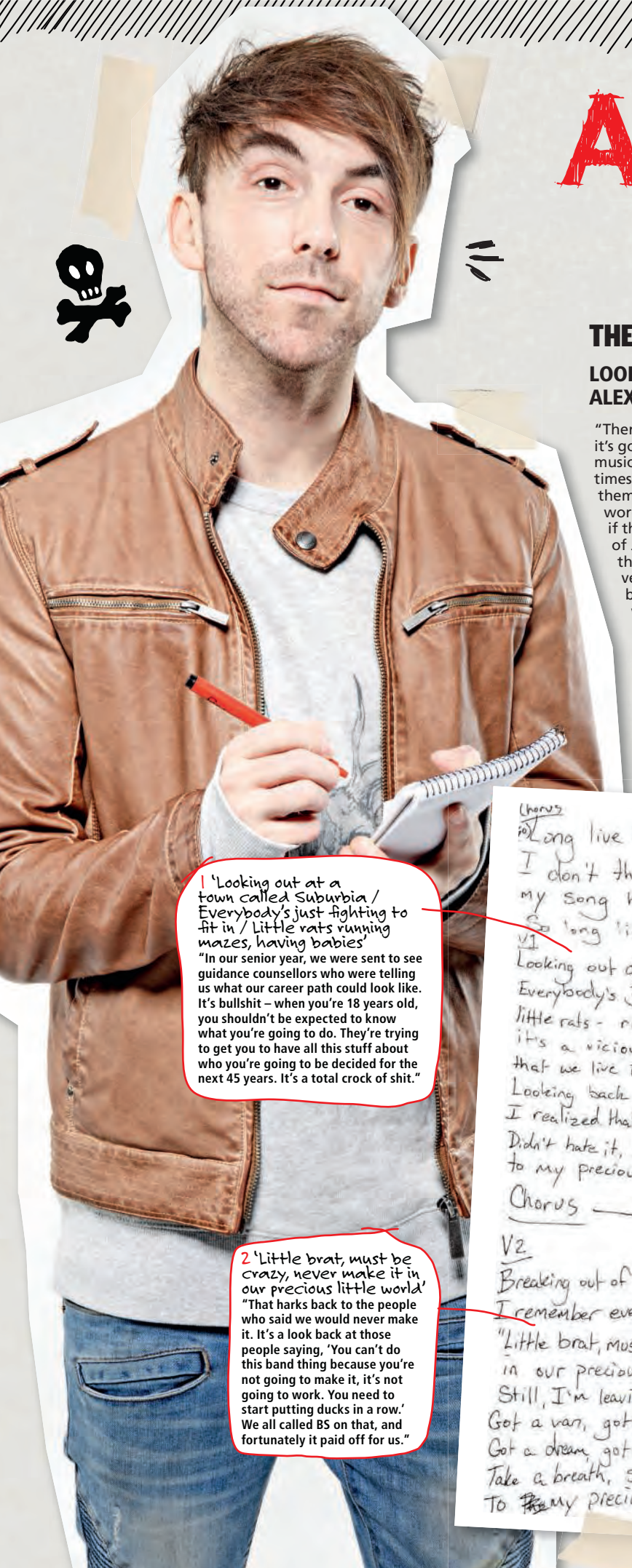
5 'I might have lost what I found / But I'm right back here to haunt you'
"It's in the hope that the other person involved hears the song – which I know he has, by the way. Whether he's haunted by it, who knows? (*Laughs*)."

ALL TIME LOW

THE RECKLESS AND THE BRAVE

LOOKING FOR A NEW START AFTER ATL'S LABEL SPLIT, ALEX GASKARTH WENT BACK TO HIS SCHOOL DAYS...

"There's no right way to write lyrics, and you never know how it's going to end up. Sometimes, they come after you've written the music and you're trying to fit words to a melody you have. Other times, you have lyrics written and you sculpt a melody around them, because you want it to fit the tone and the meaning of the words. Really, it's just about speaking from the heart – or not, if that's the point of the song. I really look up to Jim Adkins of Jimmy Eat World. He has a great ability for crafting a song that means something specific to him, but leaving it feeling very open-ended, so you can also fit it into what you might be going through at the time. The whole Don't Panic album was a new beginning for us. It felt like the general perception was that, with the Interscope record [Dirty Work], we'd fallen behind a little bit. So, when we went in and started writing, I was in the mind-set of looking back to what made us who we were. What were the positive things that built us up? The Reckless And The Brave is really about me and the band committing to taking that first leap of faith in going for a career that's basically off the beaten path. It's an ode to anyone who decides to take that shot in the dark at the risk of potential failure."



1 'Looking out at a town called Suburbia / Everybody's just fighting to fit in / Little rats running mazes, having babies'

"In our senior year, we were sent to see guidance counsellors who were telling us what our career path could look like. It's bullshit – when you're 18 years old, you shouldn't be expected to know what you're going to do. They're trying to get you to have all this stuff about who you're going to be decided for the next 45 years. It's a total crock of shit."

2 'Little brat, must be crazy, never make it in our precious little world'

"That harks back to the people who said we would never make it. It's a look back at those people saying, 'You can't do this band thing because you're not going to make it, it's not going to work. You need to start putting ducks in a row.' We all called BS on that, and fortunately it paid off for us."

3 'And long live the fast times come what may'

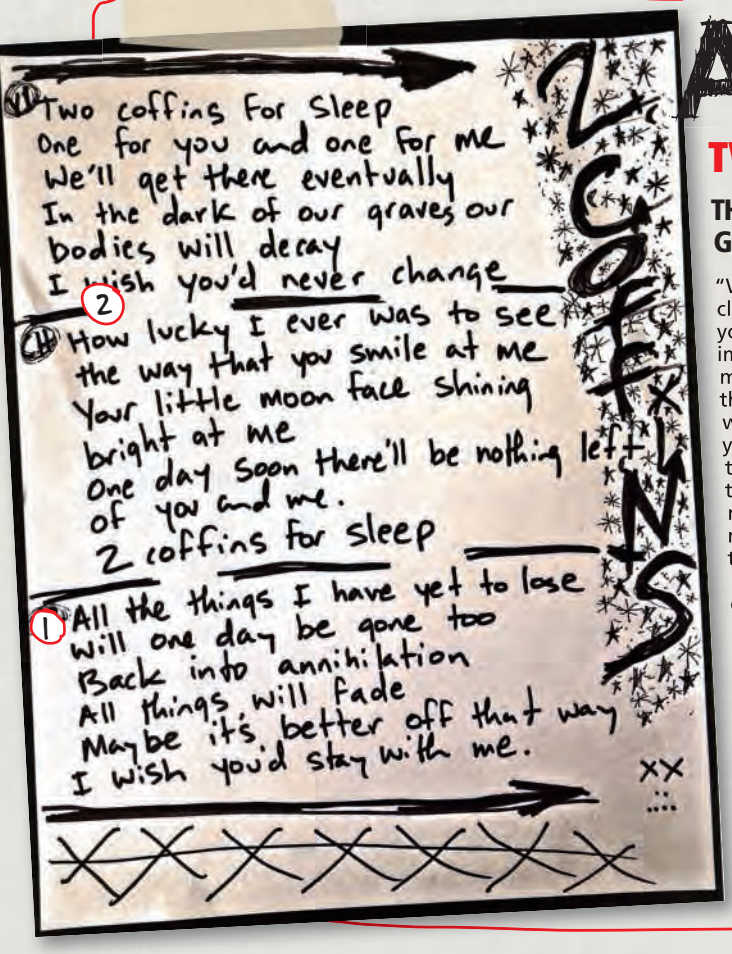
"That was subconsciously inspired by ['80s teen movie] Fast Times At Ridgemont High. I wasn't thinking about it at the time, but basically it's a reference to living on the edge, embracing the fact that spontaneity can be a *good* thing. It's going back to that expression of 'having your ducks in a row' – there isn't always time for that. Sometimes it can be better to just let life happen and take it as it comes."

PHOTO: PAUL HARRIES

AGAINST ME!

TWO COFFINS

THIS IS HOW LAURA JANE GRACE HANDLES UPHEAVAL…



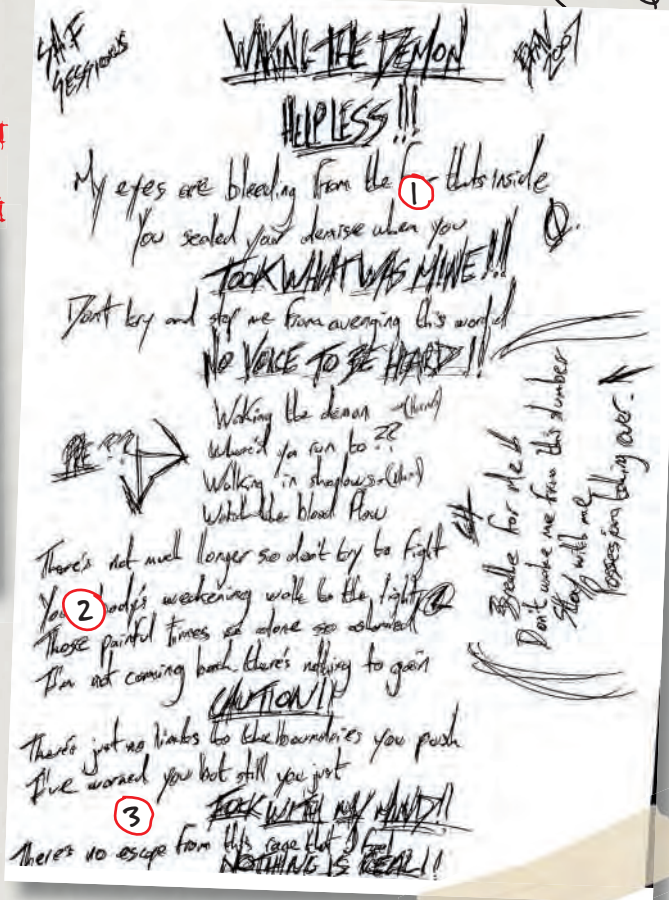
"When you have a kid, all the clichés are true. It changes you. Your perspective changes immediately, and time starts to move in a different way. You have these moments of realisation about who you are, where you are in your life, your age in comparison to your parents… it's a real head trip. Having a kid of my own made me see things from so many different angles, and going through having my daughter [Evelyn] while accepting gender dysphoria and dealing with it, it really gave me a sense of my own mortality. It made me realise that death is real, and obviously all of us are going to confront it in our own time. It's a part of life that I'm going to die some day and my daughter is going to die some day, and I hope that I die before my daughter **(1)**. I hope that it's sad but at the same time it's beautiful, and it kind of makes you appreciate the moments. It's important to be more present, I guess. People who aren't parents tend to find it more strictly sad, while parents get it, I think. They take that message to appreciate the moment and feel lucky to have what you do and to not take any of it for granted. It was definitely hard to do this song right without seeming trite. Specifically, framing some of the lyrics in the context of a punk band; talking about how lucky you feel to even once have seen your daughter smile **(2)** – that's probably not something [politics-tastic '80s punk icons] Dead Kennedys would sing about!"

BULLET FOR MY VALENTINE

WAKING THE DEMON

MATT TUCK TAKES REVENGE ON HIS OLD SCHOOL BULLY…

"When we wrote this song, it was the heaviest thing we had ever done. I wanted something passionate to sing about, and I dug back into what used to piss me off growing up. It was my school life, basically. I got picked on a lot at school, so this was my opportunity to get my own back at them through song. The line '*You sealed your demise when you took what was mine*' **(1)** is me saying to the people who picked on me, 'One day you're going to get your comeuppance'. I wanted to get my own back on these fuckers, and as soon as you stand up to it, then it goes away. It's a more aggressive way to say what I was saying, but in a song like this you have to be a bit nasty. I sing about '*painful times*' **(2)** and, for me personally, it was making me feel bad about myself. I had long hair, I was into heavy metal, I was really skinny, and it just made me feel like there was something wrong with me. There were always references to homosexuality and calling you 'gay' as a slight and, for a 13-year-old kid, that shit takes its toll emotionally. When I sing, '*There's no escape from this rage that I feel*' **(3)**, it's this build-up of aggression and emotions and feeling sorry for yourself; asking 'Why are they doing this?' while feeling guilty, when you've got nothing to feel guilty about. Thankfully, I managed to conquer it and channel it into my music, which was therapeutic."



YOUNG GUNS

I WANT OUT

GUSTAV WOOD MADE A BIG STATEMENT FOR YG'S RETURN...

"I wish writing lyrics was as romantic as carrying around a book and a pen! These days it tends to be more electronic than that. My phone is full of vocal work, melody ideas, voice memos, notes and little sentences I like. I'm a big fan of the English language, and sometimes I can just enjoy the sound of a word. With I Want Out, with the way the melody works, the first hit of the chorus had to be a statement – it had to be something that feels good when I'm shouting it as loud as I can. The first thing that came into my head was *'I want out'* **(1)**, and often the first thing that comes in is the best. I had this line in my head for ages about how temporary and transient everything has a tendency of being, *'All we are is leaves in the wind'* **(2)**. Now I sing the song, and to me it's about how finite life is. You have to enjoy every moment, so if you're not happy with something, change it. In the second verse, I open it up and say, *'All we are is breath against the glass'* **(3)**. I was inspired by Alanis Morissette – that Ironic video where she's in the car and driving through the snow. I had this vision of being in a car, and it's all fogged up, and someone writing 'I want out' on the window in the fog. The *'Rage against the dying light'* **(4)** line is the opening line of a Dylan Thomas poem [Do Not Go Gentle Into That Good Night] that means a lot to me. I've wanted to put it in a song for ages – you have to be a magpie and collect little bits and pieces. And that's really important, because if you sit down to write a song and you've got nothing in the bank, that's a really difficult place to be."

2 All we are is leaves in the wind
All of our moments pass us by before they begin
And I know I can't deny the burning in your eyes, I need a little more now. Rage against the dying light
Just burn with me tonight, I need it
'Cos if this is love baby I want out
Well light up the sky as we're burning down. I know you can't bear it but let me say, I know it better this way,
If this is love baby I want out.

3 All we are is breath against the glass just like the ashes of a fire fading fast, yeah, know I can't deny the burning in your eyes. I need a little more now, Rage against the dying light, I mean it
'Cos if this is love....

1

4

ARCHITECTS

GRAVEDIGGER

OBAMA MEANS DRAMA FOR SAM CARTER AND TOM SEARLE...

SAM CARTER (*VOCALS*): "When we started writing more political lyrics, I took a step back, because Tom was well worded with what he was saying, whereas I would just come across as really aggressive. What happens now is Tom will write stuff and send it to me. We'll go through it together and then I'll go, 'Okay, this can be the verse, this will work with this,' and send it back to him. Then it makes more sense."

TOM SEARLE (*GUITARS AND KEYBOARDS*): "For the first line, I'd seen [the 'Iron Lady' description] about Margaret Thatcher, but the song's aimed at [Barack] Obama. Especially *'Another vulture posing as a dove'* **(1)**, that was about the 'Hope' poster [created during 2008's presidential campaign]; with him it was supposed to be a new fresh start, and then it was just the same **(2)**."

SAM: "I really like the *'We've given the vampires the keys to the blood bank'* **(3)** line. It's very poetic."

TOM: "The political system rewards people in their ruthlessness, and their lack of empathy towards the people they're supposed to represent. It's like we've given responsibility to the last people we should have given it to. David Cameron and people like that, they don't represent me or you in the slightest, they don't know anything about me or you, and it's not like we live particularly hard lives, but he has lived a completely different life to us."

SAM: "Lyrically, as long as you have something you're passionate about, that's fine. Whether it's politics, animal rights or a horrible break-up... as long as it's about something, not fucking Dungeons & Dragons and dog shit!"

1 An iron fist in a velvet glove
Another vulture posing as a dove
Do you have no shame?
Look at what you've become
You are the reason we are better and then some.
You sold us all down the river,
I hope you choke on the vows that you failed to deliver.
You said you'd change the world but 2
death still flies east.
The blind leads the blind, so we bomb for peace.
Gravedigger, there's blood on your hands.
You built this empire on salt and sand.
Not all is fair in love and war,
History repeats, we've seen it all before.
We've given the vampires the keys to the blood bank 3
They say the more things change, the more they stay the same. Whilst the liars teach the crooked preach. So lie through your teeth. Lie like you mean it. It beggars belief, do you really think that that we still fucking believe it? You fucking parasite.

A DAY TO REMEMBER

CITY OF OCALA

JEREMY MCKINNON IS ALL GROWN UP NOWADAYS. BUT THIS A DAY TO REMEMBER ANTHEM TAKES HIM BACK TO BEING A LITTLE KID…

"In my experience, the songs that do the best and that people connect to the most are the ones that just get channelled through me. I hear a guitar part or a melody in my head, and I just pick up a guitar and mumble the words. They form into a sentence that makes sense, and then I write around that. I'm always in that zone – I only work on stuff that comes to me naturally and just flows through me. Two times specifically, I've been woken up in the middle of the night. I'll wake from a dead sleep, and the moment I'm conscious I *hear* the song in my head. With City Of Ocala, I really wanted to capture that vibe of being a child. I used to go and learn songs I loved by reading tabs, and then I'd go get my mom and she'd watch me play it. And if you think about it, that's where it all begins. I started there – we were kids and now we're adults and this is our livelihood. Who the hell knew! It's crazy that this happened but, at the same time, I'm happy that it happened in this small place, because it makes our story much more special than if we were in New York or Chicago, because there are huge music scenes there. It's especially hard for someone to make it in the middle-of-nowhere, redneck Florida (*laughs*)."

PHOTO: PAUL HARRIES

1 'Fuck ya!'
"I remember seeing a band do something similar. We played with Kevin's [Skaff, guitar] band and he had this other local band playing the show. I was like, 'That is the coolest beginning to a song ever!' and I always wanted to do it our own way. It was cool, 'cause Kevin's still friends with the guys. He made sure to show them and they were pretty stoked."

2 'You had another thing comin' if you were sleeping on us'
"As in, 'You shouldn't be doing this, it's not gonna work out for you,' 'cause we got a lot of that in our career! Friends, people in the industry, everyone would tell us, 'You really can't do the multi-genre thing, you've got to pick one route or you're gonna be a local band forever.' And we were just like, 'We don't care, we're just gonna play what we want to play!' That's what we've always done, regardless of how other people feel about it."

3 'Well, I'm sayin' me and all my friends don't need you around'
"You do anything these days and people are super critical, and it's just hard on you. Doing something and putting it out there for the world to see is a learning experience. That line's me talking about how things people say about what you put your heart and soul into really can affect you. All you can do is do what makes you happy, and that's what we did! Now I'm older I understand that you're not gonna please everybody, but at least you're trying."

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NEW FOUND GLORY

PLUS: WE ARE THE IN CROWD

HOUSE OF BLUES, LOS ANGELES. 04.10.14

KKKK

NEW FOUND POWER AS NFG AND WATIC TAKE OVER LA!

WORDS: RAZIQ RAUF **PHOTOS:** LISA JOHNSON

THE WILD West saloon decor of this Sunset Strip club doesn't completely dovetail with the pop-punk vibes of tonight. The House Of Blues is packed out and, while there's not a cowboy in sight, there is a sheriff. The LA cop is on duty here, minding his/our business, but very, very visible at the side of the crowd. Why so visible, you may be wondering. Well, he's pumping his fist and singing along to every song New Found Glory play tonight. Which isn't very punk. But is that what tonight's about? Nah, it's just the biggest party in town.

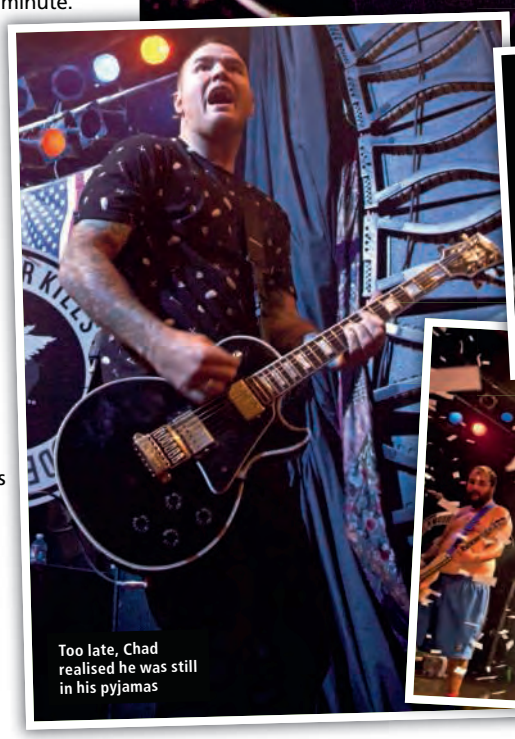
Things kick off with We Are The In Crowd offering up a taster of what we'll be getting in February when they stomp across the UK on the Kerrang! Tour. There's a definite, dedicated pocket of faithful fans singing along to every word, while Tay Jardine relentlessly riles up the crowd, threatening to pinch NFG's thunder. Never Be What You Want and Rumor Mill are killer, with Tay bounding repeatedly across the stage and crouching down to sing to the front row, and there's even the sight of a certain Hayley Williams, tucked away side stage, enjoying every minute.

The Paramore singer remains lurking in the wings during New Found Glory's set, taking photos of her other half, Chad Gilbert, and selfies with Mariel Loveland from Candy Hearts. And everyone – Hayley, Tay Jardine, our friendly neighbourhood cop – is in raptures as soon as NFG fire up their engine and kick the party off proper. It really is a night for friends, fun and fooling around – all delivered in spades.

And the new stuff! New Found Glory have just dropped their eighth album, Resurrection, and, while they only play four songs off it, Chad gives it the hard sell between songs tonight. This is an album that NFG believe in, and rightly so. Even though songs like Ready And Willing and Selfless are relatively new, their fans engage in pitting and crowd-surfing with the same ardent vigour that they give old favourites like Oxygen and All Downhill From Here. That all pales in comparison to 1,100 fans bouncing for My Friends Over You, but then it *is* one of pop-punk's greatest-ever songs.

Tonight, NFG cram in 24 stellar songs, a load of beach balls and a confetti cannon. And it's absolutely immense. They've labelled their forthcoming UK tour with their 'Pop Punk's Not Dead' slogan and, 17 years into their career, they're not only proving it, but they're still making it look damn easy.

That gentleman's itch was really getting to Jordan Pundik


Too late, Chad realised he was still in his pyjamas

Hayley and Mariel: side-stage selfie

Jordan had no luck in the raffle

Okay then, don't smile for the camera…

Fan dentistry: a hit

WHAT DID YOU THINK?

DIANNE, PALM SPRINGS VIA OREGON

"I was expecting a lot of energy, and I love coming to the House Of Blues for shows because it's always such an intimate setting."

RYAN, PALM SPRINGS

"I had *so* much fun! They played their old songs off Sticks And Stones and Catalyst. I need to listen to their new stuff and really get into it."

RICKIE, LOS ANGELES

"They always top all of their shows. Something I Call Personality was great, and the new stuff was amazing!"

Eeew, you've still got your Slam Dunk wristband on, Tay?

SEE THEM ON THE KERRANG! TOUR 2015

Don't worry, Joe, we all know where that finger's going

BLITZ KIDS

PLUS: NATIVES, SCHOLARS

ROCK CITY, NOTTINGHAM. 03.10.14

KKKK

GRADUATION BECKONS AS THE KIDS CELEBRATE THEIR CAREER HIGHLIGHT

WORDS: STEVE BEEBEE **PHOTOS:** ANDY GALLAGHER

WE'VE JUST heard Never Die, a windswept anthem that should have – and still might – make big names of its creators, and we're approaching the climax of what has been a damn-near perfect gig. Finally, Blitz Kids guitarist Jono Yates can hold it in no longer. "This is the best gig we've ever played," he gushes. "You're making us feel like a proper band."

When you've got a set of songs as accomplished and singable as the music Blitz Kids now peddle, you know that half of life's battle is won. And with a crowd this devoted, it's not a hard fight. Openers Scholars and Natives also benefit from the good feeling in the room, the former playing commendably punchy rock with an alternative edge, and the latter injecting the same vibe with Ghost BC's emotive twist.

Blitz Kids are welcomed with a response that borders on hysteria, and the joy in frontman Joe James' eyes is quickly translated into an electrifying performance. Sometimes, Warrior and Keep Swinging are just a few of the highlights that precede Never Die. By comparing the rough stabs of earlier material to more recent stuff, it's apparent just how rapidly this band have improved. Even a few curious veterans that have been watching '70s space-rock nutters Hawkwind upstairs drift in, unsure what to make of it, but undeniably transfixed. It's a slightly surreal end to a memorable night, but one that has proved that Blitz Kids are indeed 'a proper band'.

5 MINUTES WITH… JOE JAMES

(BLITZ KIDS, *VOCALS*)

YOU'RE SHARING A BACKSTAGE AREA WITH HAWKWIND. HOW'S THAT?

"It's good! We're an odd combination – just about polar opposites, really. There was an unusual mix of fans gathered outside, and there are some very interesting-looking exotic dancers hanging around the dressing room."

HIPPIES ASIDE, HOW ARE YOU FINDING PLAYING BIGGER PLACES?

"We had a two-year period where we were seeing the same faces at every show. It's not a bad thing to have such dedicated fans, but this album [The Good Youth] and the Never Die EP before that has led to the fanbase growing. There are well over 200 here tonight, and I honestly don't know 200 people in Nottingham!"

IS IT TRUE THAT YOU ONCE RECORDED WEARING ONLY TOWELS?

"Yeah, we'd finished the album and were celebrating – we'd cracked open some beers and jumped in the hot tub. Suddenly I got this idea for finishing a song that we'd abandoned. There's footage of us recording stuff with just towels wrapped around us. That song became Roll The Dice."

Jono just didn't know when to stop while shaving his sideburns

Just one entrant in the Jono lookalike contest this year

Local dinner lady reports missing apron

OFF!

PLUS: CEREBRAL BALLZY

OSLO, LONDON. 03.10.14

KKKK

HARDCORE PUNK DOUBLE BILL SETS IT OFF! IN HACKNEY

PUNK WAS bred in sweaty, claustrophobic rooms where you could feel the decibels hit you square in the guts, so it's no surprise Oslo's crammed attic is perfect for music played loud and fast. Young NY bucks Cerebral Ballzy kick off proceedings with an energetic and goading set of songs about girls and skateboarding that literally get in your face, as singer Honor Titus strafes the moshing crowd like a bull in a china shop. Following that, Off! take to the stage with thunderous bass and feedback, before their supercharged punk and relentless bursts of harnessed chaos hit the room like a blitzkrieg. Singer Keith Morris, now 59, looks utterly deranged, with arms flailing and eyes wild, making noises usually reserved for dying rhinos. Respite is offered occasionally as the band joke and rant about product placement, the Queen and "stupid shit", before lunging headfirst back into the fury. With a curfew at 10, it's a short night, but Off! pack in as much energy and tunes as most bands do in three hours, storming through their catalogue of rage grenades that blow the roof, ahem, Off!

JAMES MACKINNON

GRIM REAPER

PLUS: AMULET

BOSTON MUSIC ROOM, LONDON. 27.09.14

KKK

NWOBHM HEROES REAP THE SOULS OF FALSE METAL

THERE ARE many reasons to love London heavy metal warriors Amulet. For instance, their onstage gravestone with 'Disco' emblazoned on it. Yep, they may be young, but they attend the same old school as Iron Maiden once did, with the heroic sounds of '80s British metal, and the heroic moustaches of '80s middle-division footballers. But most importantly, the thing about Amulet is that to like them is to like heavy metal itself – the power, the camaraderie, and the absolutely killer tunes. But there's only one genuine NWOBHM hero here tonight – Grim Reaper's Steve Grimmett. "Who here's got kids?" he enquires. "I just became a grandad. That'll make you feel fuckin' old!" In body and deed, Steve may no longer be a spring chicken. But the Halford-ian wail that leaps from his mouth during Now Or Never, Fear No Evil or an incredible cover of Dio's Don't Talk To Strangers is timeless, full of the youthful energy that makes heavy metal the elixir of life. And, as the classic See You In Hell takes us to Metal Heaven as a finale, it feels like Grim Reaper have given us a very big glass of it indeed.

NICK RUSKELL

It's never a bad time for hopscotch

James' seat belt: pretty stylish

One of tonight's singers clearly had garlic for tea

DEAF HAVANA

PLUS: ATTENTION THIEVES, HEARTS UNDER FIRE

SUB89, READING. 03.10.14

KKKKK

BIG JIM AND CO ROAR BACK INTO ACTION AT STORMING ONE-OFF SHOW

WORDS: TOMAS DOYLE **PHOTOS:** CHRIS CASEY

UNBELIEVABLY, A little over a month has already passed since Reading Festival closed its gates on us, but tonight the Royal County of Berkshire is set to prove that it's much more than just a one-weekend trick. To that end, Hearts Under Fire open up this evening's proceedings by showing that they're one of the most perennially underrated punk outfits in the UK; precise as a samurai sword and twice as sharp. Conversely, Attention Thieves do precious little to move from the category marked 'Okay' to the one marked 'Good'. If you want an analogy, it's the musical equivalent of beans on toast: perfectly filling when you've got no time to cook anything clever, but not anything to make a great night out.

Speaking of matters of the stomach, headliners Deaf Havana look hungrier now than they have for a long while. "We've been dicked over by a few people recently," grimaces James Veck-Gilodi from behind his flopping fringe. "Sorry if we've been quiet for a bit…" Clearly though, the band are using recent tribulations to fuel their fire and, from the get-go, they deliver a performance that breaks the heart and warms the soul equally.

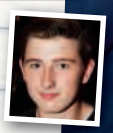
James' voice remains the silken focal point, but it's the sheer beauty of the songs on offer that truly mark the sextet apart. Hunstanton Pier and The Past Six Years are nostalgic tales of misspent youth that every single person in the room instinctively relates to as though they were written just for them. Even material from recent album Old Souls, perhaps a little schmaltzy on record, is afforded an electrifying lease of life tonight: a majestic rendition of Kings Road Ghosts is enough to make you wonder how you ever cope on the days when this band aren't playing live in front of you. As closer Caro Padre rises forth, it's hard not to be overwhelmed by what a truly outstanding proposition Deaf Havana are on their night.

Don't mind us, we've just got something in our eye.

Oh look, a Kings Road Ghost

WHAT DID YOU THINK?

SHELBY, READING
"They were amazing! It was great to hear some older songs thrown into the mix, and the atmosphere was completely incredible."



BEN, READING
"It's my third time seeing them and they never disappoint. I'm a bigger fan of their later material, and that all sounded phenomenal tonight. I can't wait for next time!"

SOPHIE, READING
"I think they're a really inspiring band. I liked how honest James was onstage tonight. That's quite rare these days."

KOBRA AND THE LOTUS

PLUS: EMPEROR CHUNG

ROCK CITY, NOTTINGHAM. 30.09.14

KKK

METAL GOODS DELIVERED, BUT NO-ONE'S HOME

ON NOVEMBER 8 last year, Kobra And The Lotus played to at least three times the number of people from the same stage they're on tonight. Since then, they've released High Priestess, their best album to date, meaning that tonight's sorrowful turnout makes absolutely no sense. Local band Emperor Chung are an odd choice of support, but they play their twisty metal with precision and erudite fretwork. They're perhaps too left-field for the few occupying this room, who prefer their heaviness to be more angular, concise and defined. The headliners are all of this. Vacuum-packed into leather and draped in jewellery, Kobra Paige is a suitably metallic vision and has a voice to match. Hers is a gruff metal voice, but she also hits window-bothering highs with admirable ease. Warhorse is a gritty stomp, while Welcome To My Funeral and I Am, I Am provide ample horn-raising opportunities. All of which is fine. It's just a bit depressing to see a quality metal band like Kobra And The Lotus performing to so few.

STEVE BEEBEE

IDLEWILD

AN TOBAR, TOBERMORY. 04.10.14

KKKK

RETURNING SCOTTISH HEROES FIND THEIR REMOTE PART

IDLEWILD'S T-SHIRTS tonight read 'HIGHLANDS & ISLANDS 2014'. We're occupying a stone-built island arts centre to the rear of the Isle Of Mull's tiny, colourful harbour capital, Tobermory. And Idlewild are stirring from an extended hiatus to announce their first album in five years. Sometimes you've just got to get away from it all, eh? Still, soaked in the stunning Hebridean ambience of frontman Roddy Woomble's adopted home, there's a tangible sense of occasion to this semi-unplugged comeback. Logistical limitations might mean their more angular edges (and obvious electric influence on current Scots chart-botherers Biffy Clyro and Twin Atlantic) come muted. But steeped in the mingling scents of salt-air and fine Scotch, the nautical tales of El Capitan and Take Me Back To The Islands smoulder hauntingly to life. The band look reenergised, too. Northern Scotland's secluded beauty has always been part of their musical fabric, and the beating passion of a set-ending In Remote Part couldn't be more poignantly placed. Good to have you back, lads. Now play somewhere a bit less remote, eh?

SAM LAW

LONELY THE BRAVE & MARMOZETS

PLUS: ALLUSONDRUGS

KOMEDIA, BRIGHTON. 06.10.14

KKKKK

BRITISH ROCK'S MOST EXCITING RISING STARS BUDDY UP IN BRIGHTON

WORDS: OLLY THOMAS **PHOTOS:** CHRIS CASEY

TWO BANDS, two incredible debut albums, one tour where the headliner rotates every night. Not out of diplomacy, but because both Marmozets and Lonely The Brave are so evenly matched it's impossible to award the top slot fairly right now. There is a winner, though: us.

Funny, though, Komedia's a venue more known for comedy than rock shows. But openers Allusondrugs seem up for a giggle, and singer Jason Moules certainly has enough Yorkshire charm to encourage the odd titter. The hirsute quintet's music is equally likeable – a winning blast of grunge that clutches you tight in its fuzzy grip.

Marmozets don't tell jokes, but it's impossible to be confronted with their joyous wall of noise without a massive grin plastered on your face. They open their account tonight with Born Young And Free, a tune which crams in everything that's great about them: elements of Refused in the fidgety riffs, a hint of a disco beat, a chorus that ricochets around your noggin, and a heavy bit where Becca Macintyre sets her vocals to 'growl'. Through it all, there's Becca hugging and high-fiving the front rows, making sure everyone is having as much fun as her deliriously brilliant band. By the time they end with their traditional drum-kit-in-the-crowd chaos, it's clear that, no joke, Marmozets are truly special.

LOLs are thinner on the ground during Lonely The Brave's set, but they're hardly required from a band dealing in such heartfelt, widescreen rock. Vocalist David Jakes is no longer cocooned within his own shyness, facing the crowd for the bulk of the set, eyes closed but vocally commanding. Call Of Horses and Trick Of The Light are astounding songs that have 'arena' written all over their arse, and 'ambition' in their hearts. It's staggering stuff for a band only on their debut album.

Lonely The Brave may be a grander, more epic proposition than their touring partners, but the difference highlights something very important: British rock's future is blinding with these two bands around.

Lonely The Brave's tan lines could not have been worse

"Argh! Where's one half of my vision gone?!"

The barman clearly misheard the 'very large rum' order...

It's alright, Becca, we can't see your bogies

5 MINUTES WITH... BECCA MACINTYRE

(MARMOZETS, *VOCALS*)

YOU AND LONELY THE BRAVE ARE ROTATING HEADLINE SLOTS. DO YOU HAVE A FAVOURITE TIME TO PLAY?

"No, 'cause every date is different. We just go by the vibe. We're always having fun – we're just crazy young folk, I guess! We just do our thing whatever. We don't care if we're playing first, last, middle, whatever – we're just happy doing what we do."

YOU DON'T HALF LIKE GETTING IN THE CROWD, DO YOU?

"Oh, definitely! At the end of the day, they've paid their money and they're making us able to live our dreams. It's a bonus that people like our band and like our music."

YOUR ALBUM WENT IN AT NUMBER 25 IN THE CHARTS. HOW DO YOU FEEL ABOUT THAT, THEN?

"I know, it's fucking awesome! We made the Top 40, which is not too bad, eh? When we released it, we were competing with a lot of people. Well, that's what the industry folks say. I don't really give a shit. I'm just happy that people are buying the album and people are digging it."

REVIEWS

RATED AND DIVINE!

KKKKK = CLASSIC KKKK = EXCELLENT
KKK = GOOD KK = AVERAGE K = POOR

PHOTO: PAUL HARRIES

BLACK VEIL BRIDES

BLACK VEIL BRIDES
(LAVA/ISLAND)

KKKK

BVB TAKE YET ANOTHER STEP CLOSER TO THE GRAND GOAL

KERRANG! FIRST heard Black Veil Brides' fourth record played in full at an album playback, held at north London's Scala venue, organised by the band to allow fans to hear it before anyone else had heard it outside of their own inner circle. It was a nice touch.

Fans, after all, are the lifeblood of rock; without them bands would merely be scruffy people shouting at each other in rehearsal rooms. Yet in the LA group's case, the event seemed especially poignant. Rarely has a band's existence depended so much on the rabidity of their fanbase. In a post-MCR world, where rock bands believe it's perfectly acceptable to have their photo taken leaning against brick walls wearing *fucking jeans*, you could argue that Black Veil Brides are the only mainstream rock band making music for people who see the world a little differently. Freaks and weirdos, and we say that as a compliment. And so, as bums were prised from seats, the event quickly becoming more dance party than anything to do with anything as mundane as listening, it was clear that this was a fanbase who'd made their opinion on whether Black Veil Brides IV was a hit more or less at the precise moment they heard the first note.

The question is: will this be a record that serves to recruit more souls to BVB's cult? Undoubtedly, yes. This is the most polished, crunchy, desperate-to-please Black Veil Brides album yet. It also sounds *exactly* like you'd imagine a Bob Rock-produced Black Veil Brides album to sound. That means a record completely devoid of chaos and raunch, but regimented, ordered, tight. And it helps that the songs are good. Lead single Heart Of Fire is the logical conclusion to Andy Biersack's much-aired desire to drag his band from the chintz of hair metal and towards a sound more akin to glam-punk. Shattered God contains at least three choruses, all of which spend the running time competing with each other for superiority. Closer Crown Of Thorns, meanwhile, wears its dark heart on its sleeve, then slips off somewhere around the dawn of the song's guitar solo, and spends the remainder of the song slip-sliding in a puddle of its own pus and goo.

Another question lingers, mind: whether this is actually the best Black Veil Brides can be. There's still a suspicion that there's a better band rooted in the big ol' mind of Andy Biersack than his cohorts have yet made sense of; a band less in thrall to rock cliché, more willing to carve their own path, much like the BVB of Wretched And Divine… but *sans* bollocks sci-fi dystopia. Yet it's a question asked quieter with each release. And those fans losing their shit in the Scala's front row? They're not asking that question at all.

DOWNLOAD: Heart Of Fire, Walk Away.
FOR FANS OF: Guns N' Roses, Mötley Crüe.

JAMES MCMAHON

YELLOWCARD

LIFT A SAIL
(RAZOR & TIE)

KKK

FIDDLE-TASTIC POP-PUNKS CONTINUE TO PUSH THE MUSICAL BOAT OUT

IT'S BEEN a long time since Yellowcard were being dismissed as generic pop-punk with a big violin-shaped gimmick. Sean Mackin's fiddling has become an accepted part of what Yellowcard do and, as they've evolved to leave their pop-punk roots behind in favour of a more layered approach, it's not even been their defining element. Lift A Sail has been billed by the band themselves as their Big Rock Record. There are some relatively thumping riffs and beats in songs like Transmission Home, but this doesn't have the instant impact of a true rock beast like the Foos. It relies instead on its deft songwriting subtleties, and the result is an album that quietly impresses rather than ramming you abruptly in the sternum.

DOWNLOAD: Transmission Home, Madrid.

FOR FANS OF: The All-American Rejects, We Are The In Crowd, blink-182.

PAUL TRAVERS

BOSTON MANOR

DRIFTWOOD
(FAILURE BY DESIGN)

KK

STANDARD SECOND EP FROM BRITISH DIY EMO-ROCKERS

BRITISH DIY punk ain't dead. Just one look at the fresh young blood relentlessly touring the country will confirm it. Like Boston Manor. Combining emo pop-punk sensibilities with an urgent punk drive, they do as plenty of others have done before them on this second EP. Songs like Peach State and Wolf have the emotive energy and introspection you'd want from modern, booky punk rock, but most songs lack the intriguing hooks or euphoric choruses of The Wonder Years or The Menzingers. The songs are all about coming into adulthood and trying to figure out what's next, and Boston Manor do a good job telling the tale. But, like their lyrics, they're still feeling out for a distinct sound among the swelling masses.

DOWNLOAD: Peach State.

FOR FANS OF: Citizen, The Wonder Years, The Menzingers.

HANNAH EWENS

EVIL SCARECROW

GALACTIC HUNT
(DEADBOX)

KKKK

GIANT CRABS AND BIG RIFFS – WHAT ELSE DO YOU NEED?

EVIL SCARECROW are a joke band? Try telling that to the 10,000-plus metalheads who gathered to watch them at stupid o'clock in the morning at this year's Bloodstock. They'd sort of agree, though, which is why there were so many crab-dancing pits to the awesome Crabulon, a song that represents just one of the many lowbrow high points on this album. If sci-fi gags were all this lot had, the joke would wear thin pretty quick, but they also know their way around a great song and a head-cracking riff. There's doom, groove, thrash and mad spiralling prog, all served with a demented, mad-scientist grin. And, if nothing else, you have to love what cunning linguists Evil Scarecrow are for that album title.

DOWNLOAD: Crabulon.

FOR FANS OF: Lordi, GWAR.

PAUL TRAVERS

BUSH

MAN ON THE RUN
(ZUMA/SONY)

KK

SONG REMAINS THE SAME FOR POST-GRUNGE VETERANS

WHEN NIRVANA changed everything in 1991, record companies clamoured to sign anything that was sugary enough to please the suits but still sounded vaguely 'grungy'. Most of these bands got what they deserved, but a few of the better ones, like the UK's Bush, went on to sell millions. Their inevitable comedown was savage, but since reuniting they've pretty much carried on where they left off. This, their sixth album, maintains that grunge-with-bucks slickness, but is top-heavy with soporific ballads. Some of it's quite interesting – the dark, rolling riffs and subtle electronics behind Loneliness Is A Killer, The Only Way Out.

DOWNLOAD: Loneliness Is A Killer, The Only Way Out.

FOR FANS OF: Seether, Shinedown, Nickelback.

STEVE BEEBEE

THE INSIDER
TALES FROM THE STUDIO...

ANDY BIERSACK
(VOCALS)

YOUR LAST ALBUM TITLE WAS VERY FLAMBOYANT, BUT THIS ONE'S VERY BASIC. DOES THAT INDICATE WHAT SORT OF RECORD IT IS?
"Yeah, the last one had, like, seven titles! It was intended as a concept record; to be over the top in some ways. This record doesn't feel like there are meant to be eight titles – it's meant to be in-your-face, gritty and, yes, back to basics. It just felt like it was Black Veil Brides."

YOU'VE ALSO GOT A NEW MASCOT, LEGION. WHAT DOES HE REPRESENT?
"He's meant to be an amalgam of all the characters on the previous record. He's the embodiment of the spirit of The Wild Ones and the Legion Of The Black. If you look on the album cover, his face is made up of different elements of the five of us; it's got Jinxx's nose, my teeth and eyes, Ashley's cheek…"

HOW WAS IT WORKING WITH BOB ROCK, THE MAN WHO'S PRODUCED ALL THE ROCK GREATS – METALLICA, MÖTLEY CRÜE, MICHAEL BUBLÉ...
"He's won a Grammy with Bublé! Plus, he's got some great stories. We would have storytime every day, none of which I can repeat to you!"

INTERVIEW: MARK SUTHERLAND

KLASSIC ALBUM!

A ROCK GEM FROM THE K! VAULTS...

NINE INCH NAILS

PRETTY HATE MACHINE
(TVT)

WAIT?! NINE INCH NAILS' DEBUT IS 25 YEARS OLD?!
Yes! And even after a quarter of a century, Pretty Hate Machine's industrial assault still sounds like it's been sent back from a future where machines use human beings as toilet paper.

AND HOW DOES THAT SOUND, EXACTLY?
Like Trent Reznor injecting metal with concentrated electronic squalls, bleeps and clanging drums. On songs like Head Like A Hole, it sounds less like a band and more like a digital firestorm.

SO IT'S ALL COLD, ANGRY AND ROBOTIC, THEN?
In places, sure. But this album could also easily have been called Pretty Sad Machine. You see, the true genius of NIN is Trent's ability to marry the most hostile mechanical noises with the most tender and hollow feelings – look no further than That's What I Get and Something I Can Never Have. Trent not only wields hate, he's wounded by it, too.

AND THERE'S A LOT OF HATE TO BE WOUNDED BY...
Absolutely. Terrible Lie, for one, sees Trent asking God for an apology for leaving him alone '*in this world of piss*'. And it became a hit!

SO, WHAT'S ITS LEGACY?
Simple: everyone – from Slipknot to Enter Shikari – have taken inspiration from NIN. And many more will over the next 25 years, too.

HEAR IT IN FULL! Kerrang! Radio play the whole album at 10pm, October 16!

WORDS: GEORGE GARNER

THE KERRANG! STEREO

THE 10 NEW ROCK TRACKS MELTING OUR EARS!

1 MILLIONS
GERARD WAY
Millions has finally got a video! Just one, though.

2 10,000 SUMMERS
NO DEVOTION
Another killer ND cut. Just in time for autumn.

3 PLAY BALL
AC/DC
"Break out the air-guitar! Polish up your duck-walk! Acka Dacka are back – praise be!"
NICK RUSKELL, ASSOCIATE EDITOR (REVIEWS)

4 PUSSYWHIPPED
STEEL PANTHER
Yet another Steel Panther video… that's not mum-safe.

5 NOW WE DIE
MACHINE HEAD
In German, this is Now We The. What *does* Robb mean?

6 LATE LIVES
PIANOS BECOME THE TEETH
"They're back! With maximum melodies and zero screams."
LAURA REID, DEPUTY ART EDITOR

7 ADRASTEIA
ROLO TOMASSI
New song! And it sounds like a fire in a music shop.

8 TURN ME ON
EMILY'S ARMY
It's Billie Joe's lad. And Billie Joe! It's lad-and-dad-rock!

9 HALF-LIT
SINGLE MOTHERS
"Snarky punk-rock for trashing house parties to. Lovely stuff."
JOHN LONGBOTTOM, NEWS/ONLINE EDITOR

10 OUT OF CONTROL
GLAMOUR OF THE KILL
Oh hai, Jacoby Shaddix. Nice guest spot, bro.

TODAY IS THE DAY

ANIMAL MOTHER
(SOUTHERN LORD)

KKKK

GNARLED NOISE VETERANS MAKE IT TO DOUBLE FIGURES

IF YOU'RE after noise, then Today Is indeed The Day. On his 10th album, founder Steve 'Not Stone Cold' Austin continues to visit heaviness in all its forms. From doom and sludge, though death and grind, to noise rock and hardcore, Animal Mother cherry-picks from the darkest corners of underground extremity. However, like Melvins and almost nobody else, this band exists in a genre-defying category of one, hammering square pegs into round holes with a singular purpose. And that purpose is…? To communicate the horrors of existence through TITD's unnerving, disorientating sonic chaos, of course.
DOWNLOAD: Sick Of Your Mouth.
FOR FANS OF: Melvins, Coalesce, Neurosis.

OLLY THOMAS

MARK LANEGAN BAND

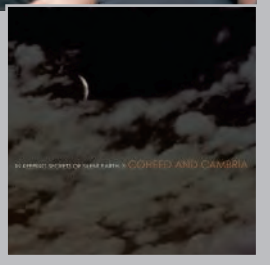
PHANTOM RADIO
(HEAVENLY)

KKK

AMERICAN BLUES MAN DABBLES IN PSYCHEDELICA

IT CAN'T be easy having a voice like Mark Lanegan's. So distinct and powerful are his gravelly tones that it must be hard to perform the simplest of tasks like, say, ordering pizza, without it sounding like some sort of emotion-wrangling epic. Fortunately for the former Screaming Trees frontman, however, it comes in handy when making records. Phantom Radio puts those dusty, baritone vocals at the heart of minimalist, psychedelic post-punk songs that are forever making eyes at '80s new wave bands. Its bleak, grungy soundscape doesn't always hit, but when it does, Mr Lanegan is captivating.
DOWNLOAD: Harvest Home.
FOR FANS OF: Queens Of The Stone Age, Screaming Trees.

TOM SHEPHERD



COHEED AND CAMBRIA

IN KEEPING SECRETS OF SILENT EARTH: 3
(LEGACY)

KKKK

PROG TITANS GO BACK TO THEIR OWN FUTURE (PAST)

FOR A 'progressive' band, you might think reissuing an album that's 11 years old – and has been succeeded by five full-length records – is a little, well, *regressive*. However, when you're cultivating worlds, as Coheed have done via their overarching Amory Wars concept, there are greater opportunities for re-exploration. Plus, their dedicated fanbase were demanding it. Confusingly, despite the '3', this is actually Coheed's second album – and that's one of many head-spinning things about a record bristling with more ideas and melodies than most bands' whole discographies. It's therefore a welcome chance to discover/rediscover Coheed's modern prog classic.
DOWNLOAD: Blood Red Summer.
FOR FANS OF: Muse, Thrice, Rush.

JAMES HICKIE

LED ZEPPELIN

LED ZEPPELIN IV, HOUSES OF THE HOLY
(ATLANTIC)

KKKKK

MONSTERS OF ROCK REISSUE TWO OF THEIR FINEST ALBUMS

BY THE time Led Zeppelin released IV in 1971, the English quartet had pretty much changed the entire terrain of rock music. Despite receiving virtually no radio airplay, they were filling arenas all over America. By the release of fifth album Houses Of The Holy (1973), this status had been upgraded to include stadia. Even from a distance of more than 40 years, the 16 songs that comprise these two albums remaining blinding and

MELVINS

HOLD IT IN
(IPECAC)

KKKK

PROOF THAT GENIUS IS FAR BETTER OUT THAN HELD IN

QUALITY OVER quantity? Pah! That's a get-out clause for people short on good ideas. Just ask the Melvins. For most, a 30th anniversary would be cause for nostalgia tours and a rusty freewheel into retirement. For the Melvins, it's an opportunity to pinch Butthole Surfers' Paul Leary (guitar) and Jeff Pinkus (bass) and grind out brilliant LP number 24. Maintaining the doomy brilliance that's inspired everyone from Nirvana to Mastodon, superbly titled tunes like Piss Pisstopherson prove sludge sounds fine in three-minute bursts, before aptly titled epic House Of Gasoline burns the record to a close. Brilliant, Melvins, brilliant.
DOWNLOAD: Brass Cupcake.
FOR FANS OF: Mastodon, Nirvana, Royal Blood.

SAM LAW

STARKILL

VIRUS OF THE MIND
(CENTURY MEDIA)

KK

U.S. DEATH MOB EMBRACE THE PAST… AND NOWT ELSE

IT'S HARD to tell if Starkill are taking the piss. If they are, Virus Of The Mind is quite amusing. If not, it isn't a particularly good record. There's no denying they have the chops, and Before Hope Fades with its HIM-esque chorus definitely scores some points, but even this highlight can't get away from the oh-so-familiar clichés that dominate the whole album. The lyrics are outright comical (like '*Be dead… or DIE!*'), and the delivery is often more so. Though the NWOBHM-styled shredding livens things up, you can't help feeling that, with Starkill, you're listening to a faded aural photocopy of a much better band.
DOWNLOAD: Before Hope Fades.
FOR FANS OF: Children Of Bodom, At The Gates.

DAN SLESSOR

deafening examples of strident, courageous music. Whether it be the downright majestic oddness of No Quarter, or the vast expanse of archetypal monster-ballad Stairway To Heaven, over these two albums the reason why Zepp still excite the senses to such an insane degree is brought into sharp focus. Because they rule.
DOWNLOAD: Rock And Roll, Stairway To Heaven.
FOR FANS OF: Metallica, Black Sabbath, Tool.

IAN WINWOOD

AMARANTHE

MASSIVE ADDICTIVE
(SPINEFARM)

KKK

EURO POP-METALLERS FIRE UP THE CHEESE PEDAL

METAL AND pop are two genres that are normally worlds apart. But some bands just can't resist adding sugar to steel. Enter Amaranthe, who are on a mission to make the heaviest pop ever. Or the catchiest metal. Or both. Anyway, Massive Addictive contains some of the most memorable and fun pop-metal since Europe's The Final Countdown. Drop Dead Cynical could fuel any sweet metal party, with its infectious beauty that stands tall next to the likes of Within Temptation, Delain or Flyleaf. Yes, Amaranthe are a little cheesy, but definitely not of a stinky variety.
DOWNLOAD: Trinity.
FOR FANS OF: Delain, Within Temptation, Europe.

JAMES HINGLE

ANATOMY OF A ROCKSTAR

MIKEY CHAPMAN, MALLORY KNOX

YOUNG MICHAEL IS NORMALLY A SENSIBLE MAN. BUT HE'LL GO NUTS FOR DOUGHNUTS. AND FOR JAPANESE TV. WE KNOW WHICH WE'D RATHER EAT…

MY FAVOURITE DAY OF THE YEAR IS…

"My birthday [September 26]! I'm usually pretty strict with myself – I tend not to be the guy spending money on the nicest food or whatever if I go out. So on my birthday I do like to treat myself to a nice Krispy Kreme doughnut or two – they're just the best. I mean, every time you see someone eating one of these doughnuts, you just think, 'God, they're the best and I want one,' don't you? And now I've got some."

THE TV SHOW I'M OBSESSED WITH IS…

"Dragon Ball ['80s Japanese anime series]. I'm obsessed with it at the moment. I never saw it as a kid, because we didn't have Sky in my house, but now I've suddenly got into watching it through the internet. It's a pretty weird programme but I love it. I'd like to be more into Japanese culture generally, to be honest, so hopefully this might be a gateway for me to get into some more of that kind of stuff. I cannot wait to go to Japan with the band. I think it'll be a really special place to visit."

MY FAVOURITE MOVIE IS…

"V For Vendetta [political thriller about a fascist state]. The graphic novel that it's from is amazing, but I think they smashed the film version. It wonderfully reflects a lot of the issues we have in society today, but also I think it neatly shows a lot of the problems we could have in the very near future if we aren't careful."

THE THING I CAN'T GO ON TOUR WITHOUT IS…

"My headphones. Definitely my headphones. I don't spend a lot on them, because I lose and break them all the time, but when you're constantly around people on tour there's nothing better than just plugging in and drifting away. Not to say I get fed up of my band on tour! But sometimes you just want to be on your own for a bit. Being able to stick my headphones in takes me away – at least mentally, if not physically."

THE VIDEO GAME THAT CHANGED MY LIFE IS…

"Metal Gear Solid 2: Sons Of Liberty, no doubt. It was the first time I experienced that jump from side-scrolling games and Crash Bandicoot cartoon-y stuff to something a bit more dark and sinister. It's a game that really transports you to somewhere far away, but it's still relevant and is incredibly immersive. That was when I realised the power of games to let you explore vast universes that aren't your own."

MY LAST MEAL ON EARTH WOULD BE…

"Roast lamb with some proper good Yorkshire puddings in there. Not too much gravy, just a little bit. And potatoes that aren't over-crispy but have a little bit of crunch and then are all soft inside. I remember once going to a Harvester about two weeks into a three-week tour, and I was just looking at this roast dinner going, 'This is the most beautiful thing I've ever seen!' I love 'em."

MY DESERT ISLAND ALBUM IS…

"Once I Was An Eagle by Laura Marling. It's not very rock'n'roll, I know. It's just such a chilled and beautifully written album. I think if I had to go mad on a desert island I'd want to at least go mad to something really stunning like this. It's just a brilliant album."

WORDS: TOMAS DOYLE PHOTO: PAUL HARRIES

GIGS

MOSH ON FIRE

BURY TOMORROW

THE METAL MOB ARE PLAYING EVERYWHERE, EXCEPT BURY…

THIS TOUR IS CALLED THE RUNES TOUR – IF YOU HAD YOUR RUNES READ, WHAT WOULD THEY SAY?
DANI WINTER-BATES (*VOCALS*): "Hopefully nothing bad. That'd be pretty shit if I got my runes read and it was all, 'The tour will be terrible and no-one will come.' So hopefully it'd just say, 'It'll be a success and a mad party.'"

YOU'LL BE PARTYING AT THE BIGGEST VENUES YOU'VE EVER HEADLINED ON THIS TOUR – EXCITED?
"We're stoked. Going out in front of that many people on a headline tour is going to be a really special moment. We're almost looking forward to it being over. Not in a negative way, just in the way it builds up – it's almost like your birthday! We've got a cracking set planned."

ARE YOU DISAPPOINTED THAT YOU'RE NOT PLAYING IN BURY ON THIS TOUR, SO YOU CAN'T SAY "WE'RE BURY TOMORROW AND WE'RE IN BURY TOMORROW"?
"We have never played Bury St Edmunds, ever. I wish we had, but we haven't. Maybe we'll add an extra random date after the [London] KOKO show. Or do a special week-long set of shows in Bury St Edmunds so for six days every day I can say, 'We're playing Bury Tomorrow.' We'll be the mayors of Bury by the end of it."

WORDS: MARK SUTHERLAND PHOTO: IAN COLLINS

SUPPORT:
HANDS LIKES HOUSES, IN HEARTS WAKE, SLAVES (U.S.)

DATES: Birmingham Institute October 18, Glasgow Garage 19, Manchester Academy II 20, Leeds University Union 21, Bristol Bierkeller 22, Portsmouth Wedgewood Rooms 23, London Camden KOKO 24.

TICKETS AND INFO FOR ALL THESE GIGS ARE AVAILABLE FROM:

ALOUD.COM
buy your tickets from www.aloud.com

KERRANG! DAY
OCTOBER 15

ABERDEEN KIDS IN GLASS HOUSES, SAVE YOUR BREATH (Tunnels)
BELFAST THE SUBWAYS, PURPLE (Limelight)
BIRMINGHAM LONELY THE BRAVE, MARMOZETS, ALLUSONDRUGS (O2 Academy3)
BRIGHTON THE DIRTY YOUTH, I DIVIDE (Haunt)
BRISTOL VALLENFYRE (Exchange)
BRISTOL WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (Fleece)
CARDIFF THE TREATMENT, MASSIVE (Clwb Ifor Bach)
DUBLIN BLACK VEIL BRIDES, ATTILA, FEARLESS VAMPIRE KILLERS, DRAMA CLUB (Olympia)
DUBLIN ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Voodoo Lounge)
GLASGOW THE HOLD STEADY, THE SO SO GLOS (O2 ABC Glasgow)
LONDON THE LAWRENCE ARMS (O2 Academy Islington)
LONDON CLIMATES (O2 Academy2 Islington)
LONDON BRAWLERS, WOAHNOWS (Old Blue Last, Shoreditch)
MANCHESTER OPETH, ALCEST (Academy)
NEWCASTLE PATENT PENDING (O2 Academy2)
NORWICH SKILLET (Waterfront)
SOUTHAMPTON EAGULLS, BAD BREEDING (Lennons)

THURSDAY
OCTOBER 16

BIRMINGHAM OPETH, ALCEST (Institute)
BRIGHTON BUZZCOCKS (Concorde 2)
BRISTOL CLIMATES (Exchange)
CARDIFF THE SO SO GLOS (Compass)
CORK ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Cyprus Avenue)
EXETER EAGULLS, BAD BREEDING (Cavern)
GLASGOW BLACK VEIL BRIDES, ATTILA, FEARLESS VAMPIRE KILLERS, DRAMA CLUB (Barrowlands)
GLASGOW KIDS IN GLASS HOUSES, SAVE YOUR BREATH (Garage)
GLASGOW BLACKBERRY SMOKE (O2 ABC Glasgow)
LONDON THE DIRTY YOUTH, I DIVIDE (Garage, Highbury)
LONDON MIMAS (Lexington)
LONDON GIRL BAND, PROM (Shapes)
LONDON THE TREATMENT, MASSIVE (Underworld, Camden)
MANCHESTER PATENT PENDING (Club Academy)
MANCHESTER IN FLAMES, WOVENWAR, WHILE SHE SLEEPS (Ritz)
NEWCASTLE ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (Cluny 2)
NORWICH LONELY THE BRAVE, MARMOZETS, ALLUSONDRUGS (Open)
NORWICH FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Waterfront)
NOTTINGHAM WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (Rescue Rooms)
NOTTINGHAM BRAWLERS, WOAHNOWS (Rock City)
SOUTHAMPTON VALLENFYRE (Talking Heads)
SOUTHEND PURSON (Chinnerys)

THE WORD ALIVE

Words are awesome – without them we wouldn't have lyrics. Here, frontman Telle Smith tells us the three words he uses the most when he's on the road…

FUCK
"I say 'fuck' way too much! It's just such a versatile word. If I'm onstage and I say 'jump', that's one thing, but if I say '*fucking* jump' it's 10 times more intense! I've always watched my mouth around my grandparents, and for the first time ever recently I heard my grandma say 'fuck'! So now I can say it as much as I want."

HELL YEAH
"If something rules, it's '*sick*', but if it rules harder it's 'hell yeah'! Then you can amplify them by saying '*fucking* sick', or 'hell *fucking* yeah' – though the latter is saved for when things are totally next-level. You don't roll that one out every day and diminish it! When our new record debuted on the charts higher than our previous ones, that was *definitely* a 'hell fucking yeah' moment!"

BUMMER
"If something is really shitty or is getting me down, it's a 'bummer', or it's 'bumming me out'. The fact you guys in England call your butts 'bums' may have subconsciously drawn me to it, because, hey, butts are cool!"

SUPPORT:
THE COLOR MORALE, LIKE MOTHS TO FLAMES, OCEANS ATE ALASKA

DATES: York Fibbers October 19, Nottingham Rescue Rooms 20, Cardiff Clwb Ifor Bach 21, Manchester Sound Control 22, Glasgow Cathouse 23, Norwich Epic Studios 24, Brighton Audio 25, O2 Academy2 Newcastle 26, London Camden Underworld 27, Southampton Joiners 28.

WORDS: DAN SLESSOR

FRIDAY
OCTOBER 17

BELFAST THE HOLD STEADY, THE SO SO GLOS (Limelight 2)
BELFAST ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Mandela Hall)
BIRMINGHAM PATENT PENDING (Library)
BIRMINGHAM ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (Unplug)
BRIGHTON EAGULLS, BAD BREEDING (Green Door Store)
BRISTOL SKID ROW, SISTER, THE LAST VEGAS (Bierkeller)
BRISTOL BRAWLERS, WOAHNOWS (Mother's Ruin)
BRISTOL THE DIRTY YOUTH, I DIVIDE (Temple)
CARLISLE KIDS IN GLASS HOUSES, SAVE YOUR BREATH (Brickyard)
COLCHESTER THE TREATMENT, MASSIVE (Arts Centre)
GLASGOW HARK, KEN MODE (Audio)
GLASGOW IN FLAMES, WOVENWAR, WHILE SHE SLEEPS (O2 ABC Glasgow)
LEEDS BLACK VEIL BRIDES, ATTILA, FEARLESS VAMPIRE KILLERS, DRAMA CLUB (O2 Academy Leeds)
LONDON MAYBESHEWILL, FLOOD OF RED (Garage, Highbury)
LONDON FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Underworld, Camden)
MANCHESTER GIRL BAND (Night & Day)
MANCHESTER BLACKBERRY SMOKE (Ritz)
NEWPORT MIMAS (Le Pub)
NOTTINGHAM ROLO TOMASSI, BRONTIDE (JT Soar)
POOLE BUZZCOCKS (Dorset Mr Kyps)
SWANSEA PURSON (Station Bar)
WAKEFIELD THE SUBWAYS, PURPLE (Hop)

SATURDAY
OCTOBER 18

ABERDEEN ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Garage)
BIRMINGHAM BURY TOMORROW, HANDS LIKE HOUSES IN HEARTS WAKE, SLAVES (U.S.) (Institute)
BIRMINGHAM WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (O2 Academy2)
BRIDLINGTON THE AMSTERDAM RED LIGHT DISTRICT (Londesborough)
BRISTOL FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Exchange)
CAMBRIDGE SKID ROW, SISTER, THE LAST VEGAS (Junction)
CORK GIRL BAND (Triskel Arts Centre)
DUBLIN THE HOLD STEADY, THE SO SO GLOS (Academy)
EBBW VALE THE DIRTY YOUTH, I DIVIDE (EVi)
LEEDS BRAWLERS, WOAHNOWS (Brudenell Social Club)
LEEDS ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (Packhorse)
LEICESTER MIMAS (Firebug)
LIVERPOOL ELEVANT (Lomax)
LONDON IN FLAMES, WOVENWAR, WHILE SHE SLEEPS (O2 Shepherd's Bush Empire)
NEWCASTLE KIDS IN GLASS HOUSES, SAVE YOUR BREATH (O2 Academy2)
NORTHAMPTON PURSON (Roadmender)
NORWICH ROLO TOMASSI, BRONTIDE (Epic Studios)
NOTTINGHAM PATENT PENDING (Rock City)
OXFORD EAGULLS, BAD BREEDING (Jericho Tavern)
READING BUZZCOCKS (Sub89)
SHEFFIELD HARK, KEN MODE (South Sea)
SOUTHAMPTON AFTER THE BURIAL, DEAD LETTER CIRCUS, TIDES FROM NEBULA (Joiners)
TUNBRIDGE WELLS CLIMATES (Forum)
WOLVERHAMPTON THE BOOMTOWN RATS (Wulfrun Hall)
YORK THE SUBWAYS, PURPLE (Fibbers)

SUNDAY
OCTOBER 19

BEDFORD EAGULLS, BAD BREEDING (Esquires)
BIRMINGHAM ELEVANT (Adam & Eve)
BIRMINGHAM FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Asylum)
BIRMINGHAM HE IS LEGEND (Oobleck)
BRIGHTON AFTER THE BURIAL, DEAD LETTER CIRCUS, TIDES FROM NEBULA (Audio)
BRIGHTON ROLO TOMASSI, BRONTIDE (Bleach)
BRIGHTON CLIMATES (Hope)
BRISTOL PATENT PENDING (Thekla)
GLASGOW ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Arches)
GLASGOW BURY TOMORROW, HANDS LIKE HOUSES, IN HEARTS WAKE, SLAVES (U.S.) (Garage)
HULL SKID ROW, SISTER, THE LAST VEGAS (Well)
LONDON MORE THAN LIFE, UP RIVER, NATHAN DETROIT, CREEPER (Borderline)
LONDON BLACKBERRY SMOKE (O2 Shepherd's Bush Empire)
LONDON ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (Surya)
MANCHESTER MIMAS (A Carefully Planned Festival)
MANCHESTER THE HOLD STEADY, THE SO SO GLOS (Academy 2)
MANCHESTER WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (Academy 3)
NEWCASTLE THE BOOMTOWN RATS (O2 Academy Newcastle)
NORWICH THE AMSTERDAM RED LIGHT DISTRICT (Owl Sanctuary)
NORWICH THE TREATMENT, MASSIVE (Studio)
SOUTHAMPTON SOIL, AMERICAN HEAD CHARGE, (HED) P.E. (1865)
SWANSEA HARK, KEN MODE (Garage)
YORK THE WORD ALIVE, THE COLOR MORALE, LIKE MOTHS TO FLAMES, OCEANS ATE ALASKA (Fibbers)

MONDAY
OCTOBER 20

BIRMINGHAM KIDS IN GLASS HOUSES, SAVE YOUR BREATH (Institute)
BOLTON PURSON (Railway)
BRISTOL ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Bierkeller)
CARDIFF ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (Fuel)
EDINBURGH SKID ROW, SISTER, THE LAST VEGAS (Liquid Room)
EXETER PATENT PENDING (Cavern)
GLASGOW MIMAS (Broadcast)
GLASGOW AFTER THE BURIAL, DEAD LETTER CIRCUS, TIDES FROM NEBULA (Cathouse)
GLASGOW THE BOOMTOWN RATS (O2 ABC Glasgow)
HULL THE AMSTERDAM RED LIGHT DISTRICT (King Billy)
LEEDS WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (Key Club)
LONDON DARK FORTRESS (Underworld, Camden)
MANCHESTER BURY TOMORROW, HANDS LIKE HOUSES, IN HEARTS WAKE, SLAVES (U.S.) (Academy 2)
MANCHESTER FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Sound Control)
NEWCASTLE THE SUBWAYS, PURPLE (O2 Academy2 Newcastle)
NOTTINGHAM THE WORD ALIVE, THE COLOR MORALE, LIKE MOTHS TO FLAMES, OCEANS ATE ALASKA (Rescue Rooms)
SOUTHAMPTON THE TREATMENT, MASSIVE (Joiners)
SWANSEA HE IS LEGEND (Static Bar)
WOLVERHAMPTON VALLENFYRE (Slade Rooms)

TUESDAY
OCTOBER 21

CAMBRIDGE BLACKBERRY SMOKE (Junction)
CARDIFF THE WORD ALIVE, THE COLOR MORALE, LIKE MOTHS TO FLAMES, OCEANS ATE ALASKA (Clwb Ifor Bach)
COLCHESTER KIDS IN GLASS HOUSES, SAVE YOUR BREATH (Arts Centre)
DUBLIN AFTER THE BURIAL, DEAD LETTER CIRCUS, TIDES FROM NEBULA (Fibber Magees)
EDINBURGH THE SUBWAYS, PURPLE (Electric Circus)
EDINBURGH WE ARE THE OCEAN, DECADE, BOY JUMPS SHIP (Liquid Room)
EXETER THE TREATMENT, MASSIVE (Cavern)
GLASGOW PURSON (Audio)
GLASGOW FEED THE RHINO, NIGHT VERSES, BABY GODZILLA (Ivory Blacks)
GLASGOW EAGULLS, BAD BREEDING (King Tut's)
LEEDS BURY TOMORROW, HANDS LIKE HOUSES, IN HEARTS WAKE, SLAVES (U.S.) (University Union)
LONDON VALLENFYRE (Dome, Tufnell Park)
LONDON SOIL, AMERICAN HEAD CHARGE, (HED)P.E. (Electric Ballroom, Camden)
LONDON THE HOLD STEADY, THE SO SO GLOS (Koko, Camden)
LONDON PATENT PENDING (O2 Academy Islington)
MANCHESTER ALESTORM, LAGERSTEIN, REDRUM, RAINBOW DRAGON (Academy 2)
MANCHESTER ENTERTHELEXICON, ROAD TO HORIZON, SILENCE THE WEAK (FAC251)
MILTON KEYNES HE IS LEGEND (Craufurd Arms)
SHEFFIELD CLIMATES (Corporation)

LOCAL HEROES

SHINING THE SPOTLIGHT ON THE UK'S UNSIGNED TALENT!

THIS WEEK!

THE AMORETTES

FROM: Linlithgow, Scotland.
WE ARE: Gill Montgomery (guitar/lead vocals), Hannah McKay (drums), Heather McKay (bass).
FAVOURITE BANDS: AC/DC, The Runaways, Iron Maiden, Thin Lizzy, WASP, Rock Goddess.
WE SOUND LIKE...: "Airbourne fronted by Joan Jett on a diet of Jägermeister and Red Bull, all wrapped up in three-minute stun gun bursts of hellion fury!"
PEOPLE SHOULD CHECK US OUT 'CAUSE...: "A night out with The Amorettes is like a heavy metal boot to the face! We rock hard, but we party harder! Can you keep up?!"
CATCH US AT: Edinburgh Bannerman's October 23, London Camden Barfly November 17, Dumfries Venue 28, Kendal Bootleggers 29, Old Colwyn Marine Hotel December 5, South Wales Planet Rockstock 6, Glasgow King Tut's 12.
MORE INFO AT: Facebook.com/theamorettes

ARE YOU AND YOUR BANDMATES LOCAL HEROES? IF SO, WE WANT TO HEAR FROM YOU! EMAIL YOUR ANSWERS TO THE QUESTIONS ABOVE TO GIGS@KERRANG.COM, AND DON'T FORGET TO ATTACH A PHOTO OF YOUR BAND. SIMPLY PUT 'LOCAL HEROES' AND YOUR BAND NAME IN THE SUBJECT HEADER AND YOU COULD BE APPEARING IN THIS VERY SLOT VERY SOON...

For free inclusion, e-mail your gig/festival details to: Gigs@kerrang.com
Please include: 1. DATE 2. CITY 3. VENUE 4. BAND (+band genre) 5. SUPPORT BANDS or FESTIVAL INFO. No attachments!
Note: If any of these details are missing, listing will not be included.
Deadline is 15 days previous to Kerrang! issue dates.

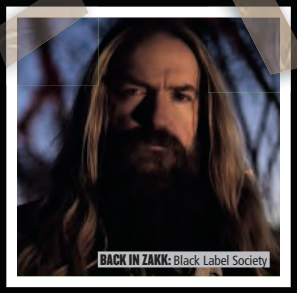
GO SEE! FEED THE RHINO

SUPPORT: NIGHT VERSES, BABY GODZILLA.
TOUR DATES: NORWICH WATERFRONT OCTOBER 16, LONDON CAMDEN UNDERWORLD 17, BRISTOL EXCHANGE 18, BIRMINGHAM ASYLUM 19, MANCHESTER SOUND CONTROL 20, GLASGOW IVORY BLACKS 21, NEWCASTLE THINK TANK? 22, SHEFFIELD CORPORATION 23, SOUTHAMPTON JOINERS 24.

What do you get when you let a rhino and godzilla into a music venue? A whole world of mess, that's what. While Feed The Rhino and Baby Godzilla might not poo on the floor like their namesake animals would (we hope...) they'll most certainly be causing a racket and climbing all over the stage/the bar/you. Luckily, Night Verses are not *quite* as wild, so you don't need to worry about getting your fingers bitten off for them. Phew.

PHOTO: PAUL HARRIES

JUST ANNOUNCED!



BACK IN ZAKK: Black Label Society

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
Date added: London Camden Dingwalls November 18 (playing Source Tags & Codes in full).

BLACK LABEL SOCIETY
O2 ABC Glasgow February 11, 2015, Birmingham Institute 12, London Camden Roundhouse 13, O2 Academy Bristol 14, O2 Academy Leeds 15, Norwich UEA 17, Nottingham Rock City 18, Manchester Academy 19.

BLOODSTOCK OPEN AIR
Latest additions: Death DTA, Dark Angel, Nuclear Assault. Derbyshire Catton Park August 6 – 9, 2015.

DEAF HAVANA
Support added: Verses.

FIGHTSTAR
London Forum December 16.

I AM GIANT
Manchester Kraak October 30, Birmingham Oobleck 31, Reading Face Bar November 5, Nottingham Rock City 6, Cardiff Moon Club 7.

J MASCIS
Bristol Marble Factory January 7, 2015, London King's Cross Scala 8, Brighton Haunt 9, Manchester Ruby Lounge 10, Cardiff Globe 14, Cambridge Junction II 15, Nottingham Rescue Rooms 16, Leeds Brudenell Social Club 17, Newcastle Cluny 18, Glasgow School Of Art 19.

ROYAL BLOOD
Glasgow Barrowland February 22, 2015, Plymouth Pavilions 27, Bridlington Spa 28, Portsmouth Guildhall March 2, Newport Centre 3, Norwich UEA 5, Blackpool Empress Ballroom 6, Wolverhampton Civic Hall 11, London O2 Academy Brixton 13, Nottingham Rock City 14. Support: Mini Mansions.

SNOT
Southampton Joiners February 10, 2015, Plymouth Hub 11, Bristol Exchange 12, Stoke Underground 13, Newcastle Cluny 14, Glasgow Audio 14 15, Huddersfield Parish 16, Nottingham Rock City Basement 17, Milton Keynes Craufurd Arms 18, London Garage 19, Brighton Audio 20.

THE WILDE
Leeds Library November 24, Glasgow Ivory Blacks 25, London Surya 26, Cardiff Fuel 27, Birmingham UnPlug 28, Manchester FAC251 29, Newcastle-Under-Lyme Rigger 30.

SLIPKNOT
SUPPORT: TBC

DATES: Dublin 3Arena January 14, 2015 Sheffield Motorpoint Arena 16, Glasgow SSE Hydro Arena 18, Newcastle Metro Radio Arena 19, Manchester Phones 4u Arena 20, Liverpool Echo Arena 22, London Wembley SSE Arena 23, Cardiff Motorpoint Arena 24, Nottingham Capital FM Arena 26, Birmingham Barclaycard Arena 27.

Tickets for all K! gigs are available from:
ALOUD.COM
buy your tickets from www.aloud.com

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD
Glasgow Art School November 14, Coventry Kasbah 15, Manchester Ruby Lounge 16, London Camden Dingwalls 17.

5 SECONDS OF SUMMER
Dublin O2 May 28, 2015, Belfast Odyssey Arena 30, Glasgow SSE Hydro June 1, Newcastle Metro Radio Arena 2, Leeds First Direct Arena 3, Birmingham NIA 4 & 6, Cardiff Motorpoint Arena 7, Manchester Phones 4u Arena 9, London SSE Arena Wembley 12 – 14.

A DAY TO REMEMBER
Portsmouth Guildhall November 12, Plymouth Pavilions 14, Brighton Centre 15, O2 Academy Leeds 16, Nottingham Rock City 19, O2 Academy Sheffield 21, O2 Academy Newcastle 23. Support: Lower Than Atlantis.

AGAINST ME!
Bristol Bierkeller November 13, O2 Academy2 Birmingham 14, Glasgow King Tut's 15, Leeds Beckett Students' Union 16, Portsmouth Wedgewood Rooms 17, Manchester Academy II 18, London Camden Electric Ballroom 19.

ALL TIME LOW
London SSE Arena Wembley March 20, 2015.

ALL TIME LOW / YOU ME AT SIX
Cardiff Motorpoint Arena February 9, 2015, Birmingham LG Arena 10, Glasgow SSE Hydro 12, Manchester Phones 4u Arena 13, London O2 Arena 14.

ALLUSONDRUGS
Stockton KU Bar November 21, Manchester Sound Control 25, Glasgow 13th Note Cafe 26, Leeds Wardrobe 29, Stoke Underground 30, Norwich Epic Studios December 1, London Camden Black Heart 3, Kent Tunbridge Wells Forum 4, Cardiff Clwb Ifor Bach 5. Support: Lyger (not Stockton).

ARCANE ROOTS
Dr Martens #standforsomething @ Liverpool Shipping Forecast October 25, Bristol Thekla October 29, Hatfield University Of Hertfordshire Attic 30, London Tooting Tram & Social 31, Newcastle Think Tank? November 2, Stoke Sugarmill 6. Support: Shrine.

ARCHITECTS
Bristol Anson Rooms March 9, 2015, Manchester Ritz 10, O2 ABC Glasgow 11, Birmingham Institute 12, Nottingham Rock City 13, London Camden Roundhouse 14. Support: Every Time I Die, blessthefall, Counterparts.

ASKING ALEXANDRIA
Norwich UEA October 22, Nottingham Rock City 23, O2 Academy Newcastle 24, Glasgow Barrowlands 26 – 27, Manchester Academy 31, O2 Academy Leeds November 1, Cardiff Great Hall 2, O2 Academy Bristol 4, O2 Guildhall Southampton 5, London Roundhouse 6, O2 Academy Birmingham 7, Brighton Dome 9. Support: The Ghost Inside, Crown The Empire, Secrets.

BABYMETAL
London O2 Academy Brixton November 8.

BEHEMOTH
London Kentish Town Forum December 9, O2 ABC Glasgow 10, Dublin Academy 11, O2 Academy Birmingham 12, Manchester Academy 13. Support: Decapitated, Grand Magus, Winterfylleth.

BIFFY CLYRO
Relentless Live @ London Troxy November 22. Glasgow Barrowland December 5 (Blackened Sky/Puzzle), Glasgow Barrowland 6 (Vertigo Of Bliss/Only Revolutions), Glasgow Barrowland 7 (Infinity Land/Opposites).

THE BLACKOUT
Norwich Waterfront November 2, Leeds University Union 3, Manchester Sound Control 4, Glasgow King Tut's 5, Sheffield Corporation 6, Wolverhampton Slade Rooms 8, Bristol Fleece 9, Nottingham Rescue Rooms/Rock City 10, Cardiff Solus 11, Southampton 1865 12, London King's Cross Scala 13. Support: Yashin, When We Were Wolves.

BLACK SPIDERS
Exeter Cavern December 3, London Highbury Garage 4, Bristol Thekla 5, Sheffield Winter Rocks Fest 6, Manchester Academy III 7, Glasgow Cathouse 8. Support: Turbogeist, Rival State.

BLACK STONE CHERRY
Glasgow SSE Hydro October 26, Sheffield Motorpoint Arena 27, Cardiff Motorpoint Arena 28, Birmingham LG Arena 30, Manchester Phones 4u Arena 31, London SSE Arena Wembley November 1. Support: Airbourne, Theory Of A Deadman.

BLACK VEIL BRIDES
Dublin Olympia October 15, Glasgow Barrowland 16, O2 Academy Leeds 17. Support: Attila, Fearless Vampire Killers, Drama Club.

BLOODSTOCK OPEN AIR
Line-up: Within Temptation, Opeth, Ihsahn, Cannibal Corpse, Sepultura. Derbyshire Catton Park August 6 – 9, 2015.

BRING ME THE HORIZON
London SSE Arena Wembley December 5. Support: Young Guns, Issues, Sleepwave.

BURY TOMORROW
Birmingham Institute October 18, Glasgow Garage 19, Manchester Academy II 20, Leeds University Union 21, Bristol Bierkeller 22, Portsmouth Wedgewood Rooms 23, London Camden KOKO 24. Support: Hands Like Houses, Slaves (U.S.).

CROSSFAITH
Bristol Anson Rooms November 17, Brighton Concorde II 18, London Camden KOKO 20, Birmingham Institute @ Library 21, Newcastle University 22, Glasgow Garage 23, Manchester Academy II 24. Support: Silent Screams, Coldrain, Cytota.

CYTOTA
Bournemouth Anvil November 16.

DAMNATION FESTIVAL
Line-up: Bolt Thrower, Cannibal Corpse, Saint Vitus, Raging Speedhorn. Leeds University Union November 11.

DEAF HAVANA
O2 Academy Bournemouth December 14, Falmouth Princess Pavilion 15, Exeter Lemon Grove 16, Coventry Kasbah 17, Blackburn King George's Hall 18, Middlesbrough Empire 19, Lincoln Engine Shed 20. Support: Lonely The Brave.

THE DEFILED
Nottingham Rescue Rooms November 24, Glasgow Cathouse 25, Stoke Sugarmill 26, London O2 Academy Islington 27, Brighton Audio 28, Leeds Key Club 29, Manchester Academy III December 1, Wolverhampton Slade Rooms 2, Bristol Thekla 3, Southampton Talking Heads 4. Support: Avatar.

DEVIN TOWNSEND PROJECT
O2 Academy Bristol March 29, 2015, O2 ABC Glasgow 30, Manchester Academy 31, London Royal Albert Hall April 13. Support: Periphery, Shining.

DRAGONFORCE / EPICA
London Kentish Town Forum December 6.

ELECTRIC WIZARD
Manchester Ritz October 23.

ENTER SHIKARI
Portsmouth Pyramids February 16, 2015, Cardiff Students' Union – Y

Plas 17, Wolverhampton Civic Hall 18, Manchester Academy 20, Glasgow Barrowland 21, Middlesbrough Town Hall 22, Cambridge Corn Exchange 24, Norwich UEA 25, London Camden Roundhouse 26.

ESCAPE THE FATE
Wolverhampton Slade Rooms October 27, Glasgow Garage 28, Manchester Academy II 29, London Camden Electric Ballroom 30. Support: Glamour Of The Kill, New Years Day.

FEARLESS VAMPIRE KILLERS
London Dome November 1.

FEED THE RHINO
Norwich Waterfront October 16, London Camden Underworld 17, Bristol Exchange 18, Birmingham Asylum 19, Manchester Sound Control 20, Glasgow Ivory Blacks 21, Newcastle Think Tank? 22, Sheffield Corporation 23, Southampton Joiners 24. Support: Night Verses, Baby Godzilla.

FRAMING HANLEY
Belfast Oh Yeah October 24, Dublin Academy II 25, Leeds Key Club 27, Glasgow King Tut's 29, Manchester Roadhouse 30, O2 Academy3 Birmingham 31, O2 Academy2 Newcastle November 2, Cardiff Clwb Ifor Bach 3, London Camden Underworld 5, Brighton Bermuda 6.

FUNERAL FOR A FRIEND
Bristol Fleece January 15, 2015, Birmingham Institute 16, Manchester Gorilla 17, Glasgow King Tut's 18, Newcastle Riverside 19, Leeds University 20, London Camden Electric Ballroom 22, Southampton 1865 23.

THE GASLIGHT ANTHEM
O2 Apollo Manchester November 17 – 18, London Alexandra Palace 19, Edinburgh Corn Exchange 21, Cardiff Motorpoint Arena 22, O2 Academy Birmingham 23. Support: Deer Tick, Bayside.

GERARD WAY
Manchester Ritz November 5, O2 Academy Oxford 6, O2 ABC Glasgow 7, Cardiff Students' Union – Y Plas 9, London Camden KOKO 10. London O2 Academy Brixton January 23, 2015.

GNARWOLVES
Cardiff Clwb Ifor Bach November 30, Exeter Cavern December 1, Bristol Fleece 2, Birmingham Talk 3, Kingston College 4, London Camden Underworld 5, Milton Keynes Craufurd Arms 6, Nottingham Rescue Rooms 7, Glasgow Audio 8, Leeds Brudenell Social Club 9, Manchester Sound Control 10, Norwich Epic Studios 11, Brighton Haunt 12. Support: Prawn, Public Domain (from December 5).

GOGOL BORDELLO
O2 Academy Newcastle December 8, O2 Academy Liverpool 9, O2 Academy Birmingham 11, O2 Academy Sheffield 12, London Camden Roundhouse 13, Nottingham Rock City 14, Dublin Academy 16. Support: Mariachi El Bronx.

HATEBREED
London Camden Underworld November 18.

IN FLAMES
Manchester Ritz October 16, Glasgow O2 ABC 17, London O2 Shepherd's Bush Empire 18. Support: Wovenwar, While She Sleeps.

JAMES VECK-GILODI (SOLO)
London St Pancras Old Church October 27.

KERRANG! TOUR 2015
Line-up: Don Broco, We Are The In Crowd. Norwich Nick Rayns LCR @ UEA February 6, 2015, O2 Academy Leeds 7, O2 Guildhall Southampton 9, O2 Academy Bristol 10, Dublin Academy 11, Cardiff Uni Great Hall 13, Manchester Academy 14, O2 Academy Newcastle 15, O2 Academy Glasgow 16, O2 Academy Liverpool 18, O2 Academy Birmingham 19, London Kentish Town Forum 20.

KIDS IN GLASS HOUSES
Aberdeen Tunnels October 15, Glasgow Garage 16, Carlisle Brickyard 17, O2 Academy2 Newcastle 18, Birmingham Institute 20, Colchester Arts Centre 21, Norwich Waterfront 23, Bath Komedia 24, O2 Academy2 Oxford 26, Reading Sub89 27, Gloucester Guildhall 28, London Camden KOKO 29, Cardiff Great Hall 31. Support: Save Your Breath (London).

KREATOR / ARCH ENEMY
Birmingham Institute December 16, O2 Academy Bristol 17, London Kentish Town Forum 18, Manchester Academy 19, Dublin Academy 20, Glasgow QMU 21, O2 Academy Newcastle 22. Support: Sodom, Vader.

LACUNA COIL / MOTIONLESS IN WHITE
Bristol Anson Rooms October 31, London Kentish Town Forum November 1, O2 ABC Glasgow 2, Manchester Ritz 4, Birmingham Institute 5. Support: Devilment.

LINKIN PARK
Manchester Phones 4u Arena November 22, London O2 Arena 23 – 24. Support: Of Mice & Men.

LONELY THE BRAVE / MARMOZETS
O2 Academy3 Birmingham October 15, Norwich Open 16. Support: Allusondrugs.

LOWER THAN ATLANTIS
London Camden KOKO December 8.

MACHINE HEAD
London Camden Roundhouse December 6 – 7, Portsmouth Guildhall 9, O2 Academy Bristol 10, Plymouth Pavilions 11, O2 Academy2 Glasgow 13, O2 Academy Leeds 14, Manchester Apollo 16, Nottingham Rock City 17, O2 Academy Birmingham 18, Dublin Academy 19. Support: Devil You Know, Darkest Hour.

MALLORY KNOX
Coventry Kasbah November 9, Glasgow Garage 10, O2 Academy Newcastle 11, Leeds Beckett Students Union 12, O2 Academy Liverpool 14, Manchester Academy II 15, Sheffield Leadmill 16, Peterborough Cresset 17, Northampton Roadmender 19, O2 Academy Bristol 20, O2 Academy Oxford 21, Birmingham Institute 22, Brighton Concorde II 24, Portsmouth Pyramids 25, London Camden Electric Ballroom 26 – 27. Support: frnkiero andthe cellaration.

MANIC STREET PREACHERS
Playing The Holy Bible in full: Glasgow Barrowland December 8, Manchester Albert Hall 10 – 11, Dublin Olympia Theatre 13, London Camden Roundhouse 15 – 17.

MASTODON
O2 Guildhall Southampton November 22, Manchester Academy 24, O2 Academy Newcastle 25, O2 Academy Glasgow 26, London O2 Academy Brixton 28, O2 Academy Birmingham 29, Nottingham Rock City December 1, O2 Academy Bristol 2. Support: Big Business, Krokodil.

MOTORHEAD
Manchester O2 Apollo November 4, Birmingham NIA 6, London SSE Arena Wembley 8. Support: The Damned, The Bosshoss.

NECK DEEP
Cardiff Solus January 26, 2015, O2 Academy2 Birmingham 27, O2 Academy2 Newcastle 28, Glasgow Garage 30, Leeds Beckett Students' Union 31, Manchester Academy II February 2, O2 Academy Bristol 3, Norwich Waterfront 4, Brighton Concorde II 5, London Camden Electric Ballroom 6. Support: Knuckle Puck, Seaway, Trophy Eyes.

NEVER SAY DIE! TOUR
Line-up: Terror, Comeback Kid, Stick To Your Guns, Obey The Brave, More Than A Thousand, No Bragging Rights, Capsize. Wolverhampton Wulfrun Hall November 1, Leeds University Union 2, Dublin Village 3, London O2 Academy Islington 5.

NEW FOUND GLORY
Dublin Academy November 12, Belfast Limelight 13, Birmingham Institute 15, O2 Academy Newcastle 16, O2 ABC Glasgow 17, Nottingham Rock City 18, O2 Academy Liverpool 20, Manchester Academy 21, O2 Academy Leeds 22, Cardiff University 23, O2 Academy Bristol 25, Portsmouth Pyramids 26, London Kentish Town Forum 28 – 29. Support: The Story So Far, State Champs, Candy Hearts, Only Rivals.

PARKWAY DRIVE
London Camden Roundhouse December 12, O2 Academy Newcastle 13, Glasgow Barrowland 14, Nottingham Rock City 15, O2 Academy Bristol 16, Manchester Academy 17. Support: Heaven Shall Burn, Northlane, Carnifex.

THE PRETTY RECKLESS
Nottingham Rock City November 17, O2 Academy Leeds 18, Manchester Academy 19, O2 Academy Glasgow 20, O2 Academy Oxford 22, O2 Academy Bristol 23, Birmingham Institute 24, London O2 Academy Brixton 26. Support: Heaven's Basement, Nothing More.

PROTEST THE HERO
Southampton Mo'Club November 25, Manchester Academy II 26, Dublin Voodoo Lounge 28, Belfast Limelight II 29, Wolverhampton Wulfrun Hall 30, Edinburgh Studio 24 December 1, London Camden KOKO 2. Support: The Faceless, The Contortionist.

PULLED APART BY HORSES
Manchester Gorilla November 21, Glasgow Stereo 22, Brighton Haunt 24, Birmingham Library 25, Bristol Fleece 26, London Heaven 28.

QUEEN + ADAM LAMBERT
Newcastle Metro Radio Arena January 13 2015, Glasgow SSE Hydro 14, London O2 Arena 17, Leeds First Direct Arena 20, Manchester Phones 4u Arena 21, Birmingham NIA 23, Nottingham Capital FM Arena 24.

RECKLESS LOVE
O2 Academy2 Newcastle December 4, Glasgow Cathouse 5, Nottingham Rock City 6, Wolverhampton Slade Rooms 7, Manchester Academy III 9, Cardiff Globe 10, London Highbury Garage 11.

RISE AGAINST
O2 Academy Sheffield November 3, O2 Academy Glasgow 4, O2 Academy Birmingham 6, O2 Apollo Manchester 8, O2 Southampton Guildhall 9, London O2 Academy Brixton 10. Support: Pennywise, Emily's Army.

ROB LYNCH / FRONT PORCH STEP
Southampton Joiners January 22, 2015, Cardiff Gwdihw 23, London Borderline 24, Manchester Star & Garter 25, Nottingham Rescue Rooms 26, Glasgow Audio 27, Newcastle Think Tank? 28, Leeds Key Club 29, Birmingham Asylum 30, Kingston All Saints Church 31. Support: Allison Weiss.

ROLO TOMASSI
Nottingham JT Soar October 17, Norwich Epic Studios 18, Brighton Bleach 19. Support: Brontide.

SCOTT WEILAND
London Highbury Garage October 28.

SIKTH
Milton Keynes Craufurd Arms October 29, Portsmouth Wedgewood Rooms 30, Plymouth Hub 31, Bristol Anson Rooms November 1, O2 Academy2 Liverpool 3, Leeds University Union 4, Glasgow Garage 5, O2 Academy2 Newcastle 7, Manchester Academy II 8, O2 Academy2 Birmingham 9, Norwich Waterfront 10, Brighton Concorde II 11, London Camden KOKO 12. Support: Heart Of A Coward, Idiom.

SLASH FEATURING MYLES KENNEDY AND THE CONSPIRATORS
Dublin O2 Arena November 10, Manchester Phones 4u Arena 28, Leeds Arena 29, Birmingham LG Arena December 1, London Wembley Arena 2, Glasgow Hydro Arena 4. Support: California Breed, Twenty Two Hundred.

SLEEPING WITH SIRENS / PIERCE THE VEIL
Norwich UEA March 29, 2015, Portsmouth Guildhall 30, O2 Academy Bristol 31, Manchester Academy April 2, O2 Academy Leeds 3, O2 Academy Newcastle 6, Nottingham Rock City 7, O2 Academy Birmingham 8, London Kentish Town Forum 10 – 11.

STEEL PANTHER
O2 Apollo Manchester March 6 – 7, 2015, O2 Academy Glasgow 9, Newcastle O2 Academy 10, Wolverhampton Civic Hall 12, Leicester O2 Academy 13, London SSE Arena Wembley 14. Support: Skindred, The Lounge Kittens.

THE SUBWAYS
Birmingham Temple March 23, 2015, Manchester Academy III 24, Leeds Brudenell 25, Glasgow Oran Mor 26, Sunderland Independent 28, Nottingham Rescue Rooms 29, Bristol Thekla 31, Norwich Waterfront April 1, London O2 Shepherd's Bush Empire 2.

SUICIDE SILENCE
Birmingham Asylum November 14, Newcastle Riverside 15, Glasgow Cathouse 16, Manchester Academy II 17, Leeds University Union 18, Southampton Mo'Club 19, Cardiff Solus II 20, London Camden KOKO 21.

THE SUMMER SET
O2 Academy2 Liverpool November 22, O2 Academy2 Oxford 23. Support: As It Is.

TONIGHT ALIVE
Portsmouth Wedgewood Rooms November 24, London Camden KOKO 25 – 26, Cardiff Solus 27, Birmingham Institute 28, Manchester Academy 29, Glasgow Garage 30. Support: The Summer Set, This Wild Life, Chunk! No, Captain Chunk!.

TWIN ATLANTIC
Aberdeen Music Hall October 23, Glasgow Barrowland 24 – 25, O2 Academy Newcastle 27, Manchester Academy 28, O2 Academy Sheffield 29, Leeds Met University 30, Birmingham Institute November 1, Cardiff Uni Solus 2, London Camden Roundhouse 3, Southampton Guildhall 4, Cambridge Junction 6.

WE ARE THE OCEAN
Bristol Fleece October 15, Nottingham Rescue Rooms 16, O2 Academy2 Birmingham 18, Manchester Academy III 19, Leeds Key Club 20, Edinburgh Liquid Room 21, London King's Cross Scala 23, Reading Bowery District 24. Support: Decade, Boy Jumps Ship.

THE WORD ALIVE
York Fibbers October 19, Nottingham Rescue Rooms 20, Cardiff Clwb Ifor Bach 21, Manchester Sound Control 22, Glasgow Cathouse 23, Norwich Epic Studios 24, Brighton Audio 25, O2 Academy2 Newcastle 26, London Camden Underworld 27, Southampton Joiners 28. Support: The Color Morale, Like Moths To Flames, Oceans Ate Alaska.

YELLOWCARD / LESS THAN JAKE
O2 Academy Glasgow March 4, 2015, O2 Academy Birmingham 5, O2 Academy Newcastle 6, Nottingham Rock City 7, London Camden KOKO 9 – 10, Manchester Academy 12, O2 Academy Bristol 13, O2 Academy Leeds 14. Support: Chunk! No, Captain Chunk!.

MY FIRST GIG

GOLDFRAPP, BRIGHTON DOME, OCTOBER 3, 2005

MIKE KERR, ROYAL BLOOD

"I WENT with a few of my mates from school – some of the people we were going with were older than us and they'd showed us the [Supernature] record. We thought it was awesome, but we didn't really know what we were going to. It was a wicked show, though!

"The first song, Utopia, was the highlight for me; it basically starts with Alison Goldfrapp singing like she's in an opera. She had this laser behind her and I immediately fell in love with her – she looked like an angel! I also remember the bass player had the most ridiculous sound ever – it was so low you could feel all your internal organs shaking.

"I was into rock music as well at the time, listening to Muse and stuff – I had this [compilation] CD called Reloaded that my mum got me from Sainsbury's, which introduced me to them and lots of different bands. None of my sisters really liked music other than *NSYNC, so I had to go and find it on my own. Tony Hawk's Pro Skater 2 was like my older brother – it introduced me to lots of new music.

"THE BASS MADE MY INTERNAL ORGANS SHAKE!"

"The first rock gig I went to see would have been Muse at Wembley Arena on the Black Holes & Revelations tour in 2006, when the drummer came out of a ball of light. It was very Spinal Tap – but wicked, though. It was so over the top it was almost funny. I enjoyed the tongue-in-cheek humour of it all while [they were] simultaneously playing bombastic riffs with lots of strobe lights. The earlier stuff was more guitar-based and that's what pressed my buttons. Also, it was when I was younger as well, so the early stuff's got that kind of magic about it – like the films you watched when you were younger. Muse are basically like my Free Willy."

COMING SOON: Judas Priest, Finch, Further Seems Forever!

WORDS: MARK SUTHERLAND

don broco

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CONTRIBUTORS
Matt Allen, Steve Beebee, Anita Bhagwandas, Jessica Bridgeman, Mike Diver, Tomas Doyle, Zoë Edwards, Hannah Ewens, James Hickie, Johnny K, Sam Law, Alistair Lawrence, James MacKinnon, Hardeep Phull, Hugh Platt, Rebecca Rayner, Tom Shepherd, Dan Slessor, Mark Sutherland, Olly Thomas, Paul Travers, Ian Winwood, Rod Yates, Simon Young, Ray Zell.

PHOTOGRAPHERS
Gene Ambo, David Bergman, Chris Casey, Ian Collins, Carrie Davenport, Jeremy Harris, Paul Harries, Lisa Johnson, Ashley Maile, Danny North, Scarlet Page, Martin Philbey, Andrew Timms, Neil Visel, Dave Willis.

MARKETING
Head Of Marketing: **Simon Doggett**
Marketing Manager: **Harriet Hines**
Marketing Executive: **Alex Penge**
Group Direct Marketing Manager: **Geraldine Wilson**

SYNDICATION
International Content Executive: **Ryan Chambers** (01733 468561 Ryan.chambers@bauermedia.co.uk)
International Content Executive: **Harriet Southgate** (0207 520 6561 Harriet.southgate@bauermedia.co.uk)
IFA (+31 20 664 5324 Info@ifa-amsterdam.com)

EVENTS
Event Director: **Helen Scott**
Senior Event Producer: **Marguerite Peck**
Senior Event Producer: **Ruth Kosla**
Account Manager: **Sianne Young**

ADVERTISING
Telephone: 020 7295 5474
Group MD Advertising: **Richard Dunmall**
Head of Creative & Brand Solutions: **Clare Chamberlain**
Head of Marketplace: **Simon Kilby**
Head of Brands: **Remy Kirk**
Group Brand Director: **Rob Walsh**
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Creative Solutions Art Director: **Jon Creswell**

PRODUCTION
Kerrang! Production Manager: **Andrea Cook**
Ad Production Manager: **Jackie Doran**
Group Ad Production Manager: **Zoe Bellamy**
Distribution: **Frontline** (01733 555161)
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SUITS
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Personal Assistant to Paul Keenan: **Emma Knowles**
Publishing Director: **David Bostock**
Associate Publisher: **Phil Alexander**
MD Lifestyle and Advertising: **Abby Carvosso**
Personal Assistant to Abby Carvosso and David Bostock: **Alison Meadley** (020 7295 5502)
Business Analyst: **Giles Clawson**
Managing Editor: **Harriet Southgate**

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THE ALL-NEW ULTIMATE ROCKSTAR TEST

THIS WEEK: BRANN DAILOR, MASTODON

Brann's the man in a band who drums like a sped-up, turbo-charged octopus. And he's mates with Metallica. But does this a rockstar make? Read on…

ON ROCK'N'ROLL...

HAVE YOU EVER DONE ANYTHING INCREDIBLY STUPID FOR A DARE?
"I'm not the most daring of people – I try to keep myself in a life bubble so that I don't get hurt and I can carry on playing the drums. I've done stupid things as a result of alcohol, but I can't remember most of them."

HAVE YOU EVER LOOKED DOWN THE WRONG END OF A GUN?
"I used to work the night shift in a minimart, and I was a sitting duck. The first time I got robbed, they hit me in the head with a shotgun. They ended up taking a king-sized bag of Skittles. Another time I had a box cutter held to my throat, and yet another time they shot at me, so I decided it was time to quit. I got a job in a porno store, and I got robbed there, too. So I'm really happy that the drumming thing worked out!"

WHAT'S THE MOST EXTRAVAGANT THING YOU'VE EVER BOUGHT?
"I commissioned a painting of John Travolta that cost about $450 (£280). It's Saturday Night Fever era, so it's a fresh-faced Travolta with beautiful hair. I like kitschy things. I also have a Clown Room that's full of clowns."
SO IT'S NOT A ROOM FULL OF SOMETHING OTHER THAN CLOWNS?

ON YOUR OWN MUSIC...

YOU PLAYED ON TODAY IS THE DAY'S IN THE EYES OF GOD ALBUM. HOW MANY SONGS ARE ON IT?
"Oh man, a lot. There were too many – we just kept writing them. I'm gonna say 18."
"TOO MANY" YOU SAY. AND THEN LOWBALL THE ANSWER. IT'S 20

COMPLETE THE LYRIC: '*FASCINATION WITH A MOUNTAIN PUT TO SEA…*'
"I have no idea. I think it's from Megalodon. It's from I Am Ahab? I don't know the lyrics – I didn't write them and I don't sing them."
BLOODY PART-TIMER! IT GOES '*BUILT TO SLAY AND CONQUER / ALL WITH TEETH OF BEASTS*'.

IN MONSTERS UNIVERSITY, WHAT DOES SQUISHY'S MOM LISTEN TO IN THE CAR?
"Island by Mastodon! I remember getting home from a tour and getting ready for the next one, and they wanted us to do an original song. It's hard to pump something out like that. They'd been using Island in their testing, so they went ahead with that."

DOES JOHN WILLIAMS HAVE A SIMILAR STORY ABOUT THE STAR WARS SOUNDTRACK?

ON THE HYPOTHETICAL...

SCOTT KELLY OF NEUROSIS ASKS YOU TO DRUM ON A NEW SIDE-PROJECT, BUT YOU HEAR THE SONGS AND THEY'RE SHIT. DO YOU DO IT?
"That's so far outside the realms of possibility. Scott is such a barometer of awesomeness and all that is cool that he'd never come up with anything shite. But if the circumstances were so, I'd try to tell him honestly that the songs could be better."

ALIENS OFFER YOU THE CHANCE TO EXPLORE THE UNIVERSE, BUT IT'S A ONE-WAY TRIP. DO YOU GO?
"No thanks. I think I'd get tired of the wonders of the universe, and I don't know these aliens. Are we gonna get along? What kind of food is gonna be served?"

WHAT WOULD YOU DO TO A MAN WHO KILLED YOUR GOAT?
"In the context of the song [Curl Of The Burl] I'd kill him, because the goat is important to me. It's how I make my living, so the fact that he just came in like a chupacabra [infamous blood-drinking beast] and killed the goat… He knew what he was getting into when he did that. In real life he might end up with a black eye. I might need anger management, but you don't mess with another man's goat."
NOTE: DON'T GET ON BRANN'S GOAT

SPIRITUAL HEADMELTER...

IS LIFE MORE THAN A COLLECTION OF CHEMICAL PROCESSES?
"I don't think so. You know when you've been in deep sleep and you have no concept of even existing, although hours have gone past? I think dying is probably like that. It's just cessation, and you wouldn't even be aware of it."
THAT'S OUR NEW MOTIVATIONAL POSTER SORTED, THEN…

"I GOT ROBBED WHILE WORKING IN A PORNO STORE"

BRANN SCORED 80%

We love Mastodon's singing beat-machine, but seriously, there's something very wrong with anyone who has a dedicated Clown Room. And we can only imagine the swag bag from the porno store robbery. Brann, you're a very funny man. Although we'll leave your goat alone.

THE LEADERBOARD!

THE BEST AND WORST OF 2014

LEMMY, MOTÖRHEAD — 99%

ICE-T, BODY COUNT — 97%

MATT SORUM — 97%

ALEX GASKARTH, ALL TIME LOW — 55%

WORDS: PAUL TRAVERS PHOTO: IAN COLLINS

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